

RICK NIELSEN SAYS GOOD GUYS DON'T ALWAYS WEAR WHITE

# HIT

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APRIL 1980

CHARLTON



**DEBBIE HARRY**  
THE BLONDIE SENSATION

**BOB MARLEY**  
I AND UNITY

**IGGY POP**  
ONE REAL  
COOL GUY

**JOURNEY**  
EVOLUTION NOW

**FLEETWOOD MAC**  
TELL NEW YORK  
ABOUT TUSK

**STEVE FORBERT**  
ROCKIN' ROMEO

**MOLLY HATCHET**  
OUT OF CONTROL

WORDS TO THE  
LATEST HIT  
SONGS!

EXCLUSIVE  
INTERVIEW

# CHEAP TRICK

HOT STUFF: ROBERT PLANT, WHO PARTY  
DERRINGER MEANS IT, EAGLES RECORDS  
PATTI SMITH NEWS, BOOMTOWN RATS  
GOODBYE DISCO, AND MORE ROCK ACTION





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
# HIT PARADER



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**5 ROCK & ROLL HOTLINE**  
Patti Smith News, Boomtown Rats, Goodbye Disco, Tom Petty, Ramones, Roadie Cameras Roll, Aerosmith update

**7 BLONDIE**  
Debbie Harry Dreams Conversation With A Sensation by Richard Robinson

**10 WE READ YOUR MAIL**  
Led Zep, Aerosmith, Kiss, Boomtown Rats

**11 STEVE FORBERT**  
Rockin' Romeo  
Steve Forbert Explains Where He's At Now by Deane Zimmerman

**13 SPINADDICT: RECORD REVIEWS**  
James White and the Blacks, The Contortions, The Inmates, Stevie Wonder, Elton John, Richard Lloyd, Ian Hunter, Steve Forbert, Sam Price by James Spina

**15 GUITARS & AMPS**  
Charlie Daniels, Steve Stills And Susan's Charles Leland

**16 RICK DERRINGER**  
Derringer Means It This Time New Album Plays New Directions by Deane Zimmerman

**18 MOLLY HATCHET**  
Out Of Control With Molly Hatchet  
"We're proud to be from the south," says Dave Hlubek

**COLOR PHOTO CREDIT**

Pg. 29 Bob Marley By Richard E. Aaron/  
THUNDER THUMBS. Pg. 32 Robert Plant/  
by Neal Preston



**20 INSTANT DISCOGRAPHY**  
Eagles

**22 FLEETWOOD MAC**  
Tell New York About Tusk

**25 CHEAP TRICK**  
Rick Nielsen Gets Up Before Noon  
"I've done it all my life, it's sort of embarrassing," says Rick Nielsen

**29 BOB MARLEY**  
The Hit Parader Interview  
I And Unity  
"We say that we want work for God," Says Bob Marley by Lenny Kaye

**32 CENTERFOLD: ROBERT PLANT**

**34 IGGY POP**  
A Real Cool Guy  
"This is the first tour I've done in three years without a nanny," says Iggy by Lynn Geller

**37 JOURNEY**  
Steve Smith Helps Journey Evolve  
An Inside Look At Journey's New Line-Up

**40 THE WHO PARTY**

**42 SONG INDEX**

**57 ELECTRO-HARMONIX GOES TO RUSSIA**  
by Faye Levine

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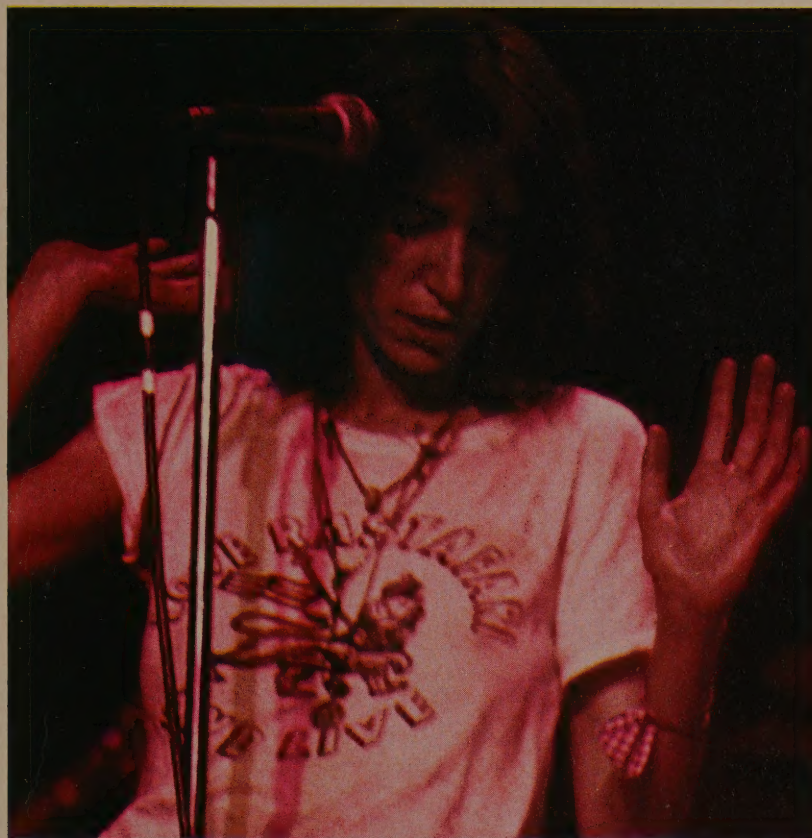
# ROCK & ROLL HOTLINE

## PATTI SMITH GROUP: WHAT'S GOING ON

When Patti Smith Group guitarist Ivan Kral stepped onstage as part of Iggy Pop's current touring band, many PSG fans wondered just what was going on with the band and just what the future of the band really is. Word from Patti is that she's in a period of 'study', and that she's happy. And as anyone who knows the inside info will tell you, the original concept of the PSG was not for it to be a constantly touring band.

"We're enjoying taking the rest of the seventies off," said PSG guitarist Lenny Kaye. "We're marshalling our energies for the coming decade. We are not breaking up the Patti Smith Group, we are merely expanding its boundaries."

Upcoming plans for the band include the release of a live album taped during their recent European tour. "We're also writing songs for our next studio album," says Lenny.



Word from Patti is that she's thinking about the future...

## AEROSMITH UPDATE BAND

Now that Joe Perry has quit Aerosmith to pursue his own career, Aerosmith have decided on a new lead guitarist to replace him. Their choice is Jimmy Crespo.

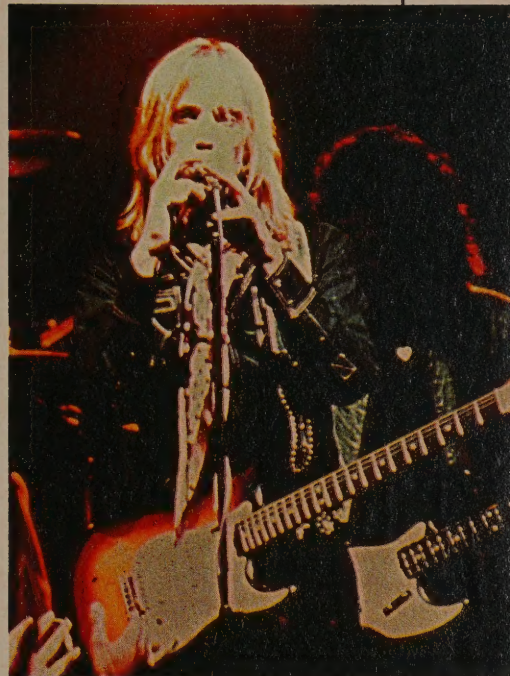
Jimmy used to be in a band called Flame that did some recording for RCA. He's twenty-five and was born in Brooklyn. In announcing that Jimmy had been added to the Asmith line-up, the band's press representatives stated that 'according to sources close to the group, they feel that Jimmy is the ideal replacement. His blazing guitar work with Flame gained him a fast reputation that led to a session stint on the new Ian Lloyd album. As part of the Aerosmith band, Jimmy will also sing back-up vocals and tour with the band in the near future.'

While fans wait for the long awaited next Aerosmith lp and tour news, word is that Joe Perry is moving right along, having gotten together his own new band, The Joe Perry Project, with plans already set for debut performances in the Boston area, and a first Joe Perry album already in the works.

## TOM PETTY WANTS TO DO IT BETTER THAN LAST TIME

"The main point of rock is to have fun, that's why I'm doing what I'm doing, and that's why I'll continue to do it," says Tom Petty, the 27 year old son of an insurance salesman who, for many rock fans, is the ideal image of rock California style.

"I don't know anything about the U.N.," he says, "so I'll sing about the things I'm more in touch with. As long as the songs are good, that's all I'm worried about. The only hit albums are the ones with the best songs. You see all these groups get to the top, get too content, and blow it with bad music. I want to always be just enough unsatisfied that I'll want to make the next album better than the last."



"I don't know anything about the U.N..."

## BYE BYE DISCO

If you don't happen to be a fan of the disco sound or life style then you'll be happy to hear that rumors are running wild within the music biz that disco has finally had its day. Of course not everybody is saying that, especially those who are involved in the disco world, but there's no questions that disco is going through some changes.

Rumors are that discos all over the country are starting to change their policies. Some are alternating live bands with records, and Steve Rubell says that Studio 54 will definitely begin playing more rock and roll records.

So don't be surprised if you go to a disco to find them playing "Brown Sugar" between the latest disco hits, or that a band is performing among the records. In NY recently Diana Ross went into the dj booth at Studio 54, kicked off her shoes, picked up a mike, and sang two songs. Something different for the disco scene indeed.



## BOOMTOWN CLASSICS

"The Boomtown Rats are a hell of a band," says the band's leader Bob Geldof. "Maybe we'll go on to write classic songs, maybe the career activity will continue like it has for some of the 60's bands. If it does, that's great. But as soon as we're no longer relevant, we'll get kicked out on our asses." Which is the most direct evaluation of rock career we've heard recently, being all the more refreshing because it ain't nothin' but the truth.

The Boomtown Rats tell the truth...



## ROADIE CAMERAS ROLL

Meat Loaf stars as the roadie...



"Roadie", the rock and roll movie starring Meat Loaf, Blondie, and other rock stars began principal photography in Austin, Texas recently with location shooting also set for New York and Los Angeles. The film will be released next summer.

Recently added to the cast is Art Carney. Carney will play Corpus C. Redfish, father of the roadie in the film which is being played by Meat Loaf. Also appearing in the movie will be "Hee Haw" star Gallard Sartain, tv star Rhonda Bates, "Soul Train" host Don Cornelius, and Alice Cooper. Alice will play the "rock superstar" in the film. His on-screen appearances will include several concert scenes as well as dramatic sequences.

Besides the film, there's no doubt a super "Roadie" album is in the works with Cooper, Meat Loaf, and Blondie already on the bill. As we go to press the film's producer says that "Additional musical acts (for the movie) will be announced shortly, plus several country music 'names'."

Richard E. Aaron

## ALL THE WAY WITH THE RAMONES

"It's the band's best work to date," says Ramones manager Danny Fields about the latest Ramones' album *All The Way* which was produced by Phil Spector. "Spector has taken their sound and clarified it. It's very recognizably Ramones and full of energy, but much richer than ever before."

The album is called *All The Way* after one of the songs on it. Also included is the Ramones' version of Spector's classic "Baby I Love You", a remixed version of "Rock 'N' Roll High School," the classic "Chinese Rock" which has also been associated with New York's Heartbreakers, and nine other songs ranging from hard, hard Ramones rock ("Do You Remember Rock 'N' Roll Radio?") to a new softer surf rock sound ("Danny Says").

After finishing up the album in Los Angeles, the band headed out for a tour of the U.S., then flew to England for a tour of England with a possibility of some dates in Italy as well, where the album will be released earlier than it is in the U.S. They plan to be back home in time for the U.S. release of the album.



"...Full of energy, but much richer than ever before."



# DEBBIE HARRY DREAMS

Conversation With A Sensation by Richard Robinson

"I would say it's a drive-in movie, actually, yeah that would be more entertaining all around," said Debbie Harry over the phone from her New York apartment. We were talking about the movie "Roadie" in which Debbie and the rest of Blondie will be appearing, along with such cinema verities as Meat Loaf. "It's like a rock & roll movie approached from the point of view of the roadie. It sort of glorifies the

roadie who saves the show by putting in the plug, and holding up the amplifiers, and flying off rigging like a Tarzan. That's the name of it, that's how it goes.

"It's already in production. We did a short thing on video tape that's going to be inserted in the film — it's like a live, on-air interview with this crazy guy who doesn't know one of those things. We taped that already. And they've been

shooting for a while.

"It's mostly just the group, and I think I have a couple of lines backstage, but it's pretty much ad-libbed and things like that. We leave Monday for Texas. I'm looking forward to going to Austin for the shooting."

The film will probably be out next summer, after all they have to wait for the snow to melt at the drive-ins. Debbie points out, "There are different climates all over the country," but even so the film probably won't be out for six months or so.

We talk about rock & roll movies in general. Especially the Ramones "Rock & Roll High School" movie which I point out seems to be the most genuine of rest rock movies, since it doesn't pretend to be anything that it isn't. "Yeah, definitely," says Debbie. "I haven't seen 'The Rose' yet, but I think that that's a real sort of dangerous thing to do. I mean maybe it wasn't so dangerous for Bette Midler to do because she's not really a rock singer. It borders, I mean 'Performance' was one of the greatest things but that certainly was a lot different than a straight rock and roll movie."

Having settled out Debbie's movie plans, I tell her about a real interesting experience I had recently. I was cruising up to Connecticut in a car when one of the cuts from the new Blondie album came on the radio, "Dreaming". It was very late at night. I totally transposed so I didn't know Debbie. It was just this wonderful pop song with somebody breathing in my ear, it was great. I realized that that must be the effect for somebody like me if I was sixteen years old living in Kansas City driving my car around it would have that sensation.

"Haven't you noticed that radio is really getting great now. I'm really enjoying myself on the radio so much. The other day I was driving and I heard David Johansen, Bowie, Zeppelin, and the Cortinas. It was totally weird but it was great, it was so much fun. I think the whole East Coast is really into it."

Now that the new Blondie album is out and doing well, does Debbie see any differences in it compared to the first two albums. This one

seems totally coherent all the way through.

"I think so too," she says. "I think it's the epitome of the Blondie kind of sound and songwriting."

Does Debbie think the band has like got it down?

"Yeah, absolutely, no question about it. Our next problem, obviously, is whether to ah... I think we should try to do something a little different. What does one do?"

"I would imagine we have to go in, again to record in the early spring. It all depends too if they put out another single and it really happens, it really takes off. It's been so crazy for us, our routine is really thrown off. We're supposed to be putting out obviously more records than we are. But because of the success of 'Heart Of Glass', that album was out for so long."

Is Debbie spending any of her new found success on anything exciting yet?

"Actually I haven't gotten paid yet, so it's kind of hard to spend it when you haven't got it," says Debbie. So the band hasn't gotten any houses, big or small, in the country. Debbie says they'd like to invest in something like that, maybe "a nice big loft where you can actually play. It is kind of frustrating having to wait. All the boys just buy gear anyway."

Speaking of the band, is everybody happy with the band image? It seemed that the new album cover substantiated the band image in a wrap-around positive way.

"Oh yeah everybody loves this cover," says Debbie. "You probably know better than anybody what it's like to do what we did. It's sort of funny, I never really thought of it as a problem. I always thought that the problem was concocted by people outside of the band. I think that that was the major cause of it."

This album cover really settled it on a good level. And it also seemed like everybody was ready to stand up front and put their mug in the picture. Everybody looks really positive about being themselves.

"Well sometime I'll show you some of the artwork that we have prepared and you will just die. I mean it's been very frustrating as well as rewarding. A lot of times, I think what happens is that we prepare things on like a sketch level, like an outline, and for some reason whoever sees it can't sort of grasp the final idea or the inclination of the project or the artwork and it is denied. 'We can't see what this is going to be like, so forget it.'"

How is Blondie relating to the 'times are tough' syn-



Shelia Rock

"Haven't you noticed that radio is really getting great now. I'm really enjoying myself on the radio so much."



drome of rock & roll in terms of touring and all that ... is the band running into any problems?

"Oh yeah, it's really difficult. We actually don't make a profit on touring. We could stay home and make just as much money. Maybe more staying home because you have such high expenses on the road. Except that you don't have any fun doing that. I mean it's fun but it's not as much fun as doing shows. I guess, since we're from the Metropolitan areas we could easily do one night stands, but that still involves keeping your crew on salary and putting them up and paying for all their expenses, and it just becomes very, very, very outrageous."

Is it going to change? Or is it going to remain tough? "I think it's going to get even worse," says Debbie. "Because traveling and hotels can't get cheaper. And that's where it goes. I just don't see how it can get cheaper. Unless somehow or other promoters come up with accommodations, like a house, or something like that and that's included in the price of a show, or something

like that. But then again that's going to be a horror show because who's going to want to change the beds?"

Maybe one solution is what the country and western singers do, buy a bus and pay it off on time. "That's the thing, those buses, they're good for traveling and for when you have to go a long distance ... they actually save you some money when it comes to transporting ... if you had to fly your whole crew and everything, it comes out to the same price as air fare for a band. And usually it's like, I don't know I saw that Dolly Parton thing in *Look or Life*, and it seemed like there weren't more than two or three people that's supposed to sleep six. When you try to sleep six to nine people on a bus it becomes very uncomfortable and very crowded."

Whoever thought that rock stars would have to know how many gallons of gas it will take to get to the job?

"Most of the halls we play are three to five thousand, but I can foresee playing like an eight hundred seat place a couple of nights in one town,

because I can foresee making money in that way. We get together with our agent. We sort of have a routine that we like to keep, working four to five days in a row, traveling, and then the same thing. We don't usually have any more than one day off, but we don't like to have more than four or five days on. It usually works out really well as far as routing goes because there are such big distances between the cities."

Does this mean that bands will make more money playing in other countries?

"No," says Debbie. "I think that the problem is worldwide. Not only that when you try to take money out of a country the taxes become astronomical and you lose all your profits there as well."

So Debbie's house in the country may be somewhere outside of Brisbane.

"I don't know, you know it never was a big money-making deal to go on the road. I don't think that that's a new problem. I think that the only groups that really made money on the road was that they would play twenty thousand seats or better. Like the really monster groups, and that was where the money was."

Is the band going out on tour soon?

"We're going to be going over to England at the end of December. After that, that's about it, then we're going to see what's going on here before we make any final plans about appearing here."

As for plans for the next Blondie show, "We talk about everything. We were thinking about really putting on a bigger show than we really had before. We worked on a lot of things, a lot of different ideas. You know how to have different kinds of entrances and exits, things like that. I don't think we're going to do anything like that now. I think we're going to just keep it really simple. Actually I would like to move into smaller audiences, you know fifteen hundred to eight hundred people for a couple of nights, I think that would be a lot of fun."

"There's a few problems with it, that has to do with technicalities. The idea of going on the road to do either five hundred or three thousand seats, you have to carry around all that gear, because the gear changes. I can't foresee being able to play say CBGB's with thirty thousand watts, the walls might crack!"

The conversation shifts to the subject of Mike Chapman, producer of the last two Blondie albums. Chapman has had a great deal of success recently as a producer, especially with Blondie and The

Knack. Yet no matter what some people may think, insiders realize that it is the band and their songs rather than the producer who really makes for the success or failure of an album.

A producer as much as he may be a tremendous help and guidance does not create the sound.

"We've always had a meeting of the minds with Mike Chapman," says Debbie. "He first saw us when we were playing in Los Angeles. He came down a couple of nights in a row, he really enjoyed it. He thought that we were hysterical. He couldn't get over the fact that I was wearing plastic sunglasses and carrying a plastic purse and wearing a polka-dotted mini skirt when it wasn't really happening as much as it is now. So he was like giggling away, I guess it really brought back memories to him. He communicated to us that he liked certain of our material and that he was available. But at that time we were just friends you know."

As far as working, Debbie admits that by now she's "learned things that I never thought I would have to learn. I never thought about counting tickets in the box office. At first all I was concerned with was being a rock singer, singing on key, getting my moves down, and writing decent lyrics. Everything has just multiplied I guess."

At home in New York Debbie does go out at night for a little time-off fun. "I go down to the Mudd Club every once in a while, and I drop into Studio 54 usually after it's closed! There's a lot of clubs around the country that are really spread out, rock and roll places."

Before we wind up our conversation, Debbie and I touch on the current fashion scene. After all, she is a trend-setter in her way, always wearing something onstage that is a surprise, sometimes a surprise and a half. Are there any new trends? "There are designers in different cities around the country, they open a little shop of their stuff and they call it new wave. I have pretty much the same kind of ideas, I'm getting away from black a little bit now, trying to do some different colors. I still like to wear the short things. I have this thing that I wear a lot now that's like half dress and half shorts. That's sort of what I'm doing. I still like it, it's really practical and I like it."

"These people write to me and say to me I have new wave designs for you. I think to myself this is happening three years later, what could they have for me? But what can you do. At least it's happening." □

**"Actually I haven't gotten paid yet, so it's kind of hard to spend it when you haven't got it."**



Shella Rock





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# WE READ YOUR MAIL

## LED ZEP

Dear Hit Parader,

We are really excited about an extra treat on the new Led Zeppelin album. In addition to the six different album covers we have noticed something extra.

In the sleeve of the new album there are four additional water colors. The gray portions of the album sleeve will turn either yellow, green, blue, or red when in contact with water. For example: wet your finger and color the peanuts on the inside sleeve yellow, the dollar bill green, etc.

We hope this is a first find and could you please print this in your magazine and let all the Led Zeppelin fans know about this discovery.

Thank you.  
Tom Nelson and Fred Storms  
Brewster, New York

Dear Hit Parader,

When will the greatest band in the world — and I mean Led Zep of course —

come to the U.S.? I heard they're coming this spring? Any truth to that?

Betsy P.  
New York City

Dear Betsy,

*Don't count on it. As of this writing, there is nothing definite planned. (Ed.)*

## AEROSMITH

Dear Hit Parader,

I heard a rumor that Joe Perry decided to re-join Aerosmith. Is that true? And if it is, just what does that mean in regard to his solo album. It gets very confusing when rock musicians keep changing their mind. Just how is one to keep up?

Michael Stern  
Chicago, Ill.

Dear Michael,

*Rest assured that Joe Perry is **not** re-joining Aerosmith. Joe is very much committed to his solo project, he's been rehearsing with his new band and will be recording very soon. (Ed.)*

Dear Hit Parader,

I'm an Aerosmith fan and I would like to know when their new album is coming out?

Sincerely yours,  
Janice Sinko  
Monessen, Pa.

Dear Janice,

*If it hasn't already, then hopefully soon. (Ed.)*

## KISS

Dear Hit Parader,

Ace Frehley is my idol lead guitarist. Did he ever take lessons?

Yours truly  
Curious in N.Y.

Dear Curious,  
*For what? (Ed.)*

Dear Hit Parader,

Is it true that Kiss is like a road company — there are lots of Genes, Pauls, Aces, & Peters (like the cast of "Beatlemania") and they all take turns performing. Some do the live shows, others do the interviews, the TV stuff, etc. That's what my big brother says. I think that if that's true, it's really funny that they've been able to put that over for so long without getting caught.

Thank you for all the stories on them cause I like them a lot. Even if they are faking.

Marcia Barness  
San Francisco, Ca.

Dear Marcia,

*That's a new one. Believe it or not, there really is only one Gene, one Ace... (Ed.)*

## BOOMTOWN RATS

Dear Editor,

Who is the one in the Boomtown Rats who always wears pajamas, and why does he do that? What about when he goes out to a restaurant. Does he wear them then?

Fred Simpson  
Austin, Texas

Dear Fred,

*Johnny Fingers, the Boomtown Rats famed keyboardist, is the one with the pajamas. He wears them cause he likes them, and yes — that's how he dresses when he eats out. (Ed.)*



Johnny is the one on the pajamas. The others are, left-to-right: Pete Briquette, Gerry Cott, Simon Crowe, Garry Roberts, and Bob Geldof



# ROCKIN' ROMEO

## Steve Forbert Explains Where He's At Now

Critical acclaim doesn't include success in the music business and good reviews don't sell records, but they're certainly better than bad press, if only for the ego.

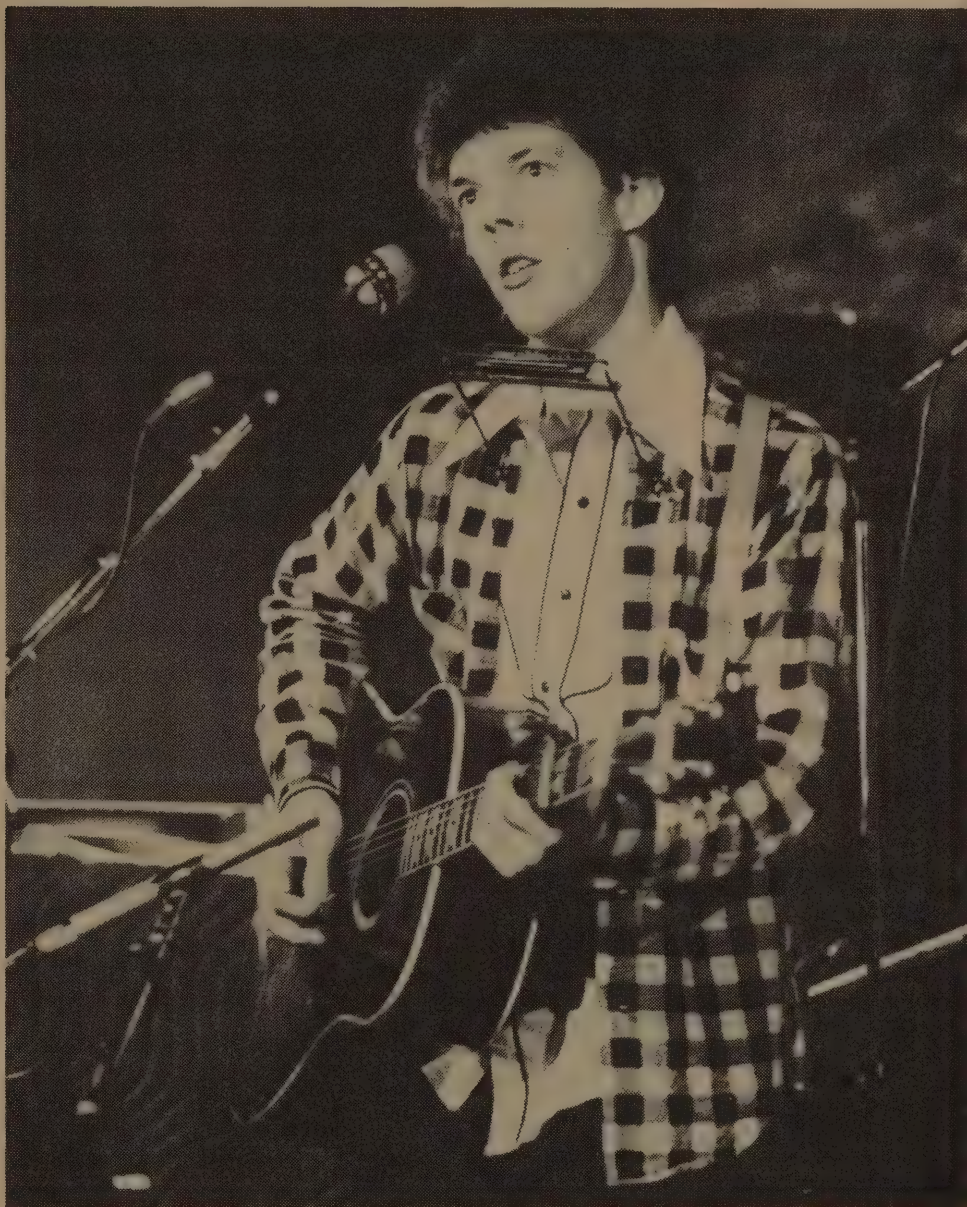
Which leads us to Steve Forbert whose first album, *Alive On Arrival*, was released to overwhelming critical acclaim. It also sold fairly well, gave him a moderate hit ("Going Down To Laurel"), and got a good deal of airplay.

But let's face it: Steve Forbert wants to be a huge success, which is certainly no crime even if he is humble about admitting it, and there are a lot of people who'd like to see it happen. I, for one, because I think his music is great and something electric happens when he's onstage.

Forbert's new album is *Jackrabbit Slim*, a title chosen because he said "it just seemed like the thing to do." Produced by John Simon (best known for his work with The Band) and recorded in Nashville's Quadrophonic Sound studio, the lp contains several songs Forbert performed on his last tour, including his single, "Romeo's Tune." The first 100,000 people who bought the album got a bonus record: a one-sided single of his "Oil Song" — which is, for the latecomers among you, a protest number about oil spills.

When this conversation took place Forbert was in Buffalo, New York, three weeks into his tour; headlining in some cities and opening the show for such diverse performers as Karla Bonoff and Peter Frampton and others. That could be a frustrating experience for a young performer who has stolen the show out from under more than one top-rated star, but Steve doesn't see it quite that way.

"It's exposure to a different sort of crowd, which I suppose is good," he said. "I don't intend to open shows for the rest of my life, but at this time it often works out where it's a good idea." And even though his new album had just been released, Forbert said that many audiences were familiar with the new songs; partly because they were buying the record, also because of the heavy radio airplay it's received. "Stations that didn't



**"To me, nothing much has really happened. I have a couple of records out and all but so do hundreds of other people..."**

even play the last one had gone on it in some of the cities so that shows some kind of progression," he said.

"I don't think this album is drastically different from the last one but some of the songs do kind of rock a bit more and that seems to be something the radio stations are interested in these days with the so-called power pop groups that are having hits, groups like The Records and The Knack.

"I'm not trying to duplicate that sound — the record I made is just the way I feel at this particular time, or I should say the way I felt last summer when I made it, but songs like 'Romeo's Tune,' and 'Complications,' 'The Sweet Love That You Give' and 'Say Goodbye To Mary Jo' — they kind of rock a bit."

While Forbert has said that this album is not as autobiographical as the first ("The

second is more a collection of ten individual songs, where the first had a loose theme to it of a kid who comes to the city from the country and discovers a new situation"), there's still a lot of his life in *Jackrabbit Slim*. "I'm just as involved with these songs," he said. "I don't just make them up, they come from things I feel, things that happen to me, or things that happen to people I know."



"It's all me," he added. "The first record was where I was at, so to speak, last year, the summer of 1978, and I tried to make the best record I could and that's what happened. I gave it everything I had and it's the same with this one. It's all just a representation of what you feel like, what you're trying to do at any given time. I still relate to the first record, I still play the tunes from it."

Whether he's showcasing his material at a small Greenwich Village club or playing the larger 3,387-seat Palladium, Steve Forbert exudes confidence. One gets the feeling he was born with that confidence, but he says it's something that's grown with the release of each album and his increased exposure. "When people know your material you do feel more confident. They've come to see you and it's not just someone they happen to catch in a little folk club. The people know something about what you're doing and just doing more of it your confidence grows. I've been playing quite a bit since I finished the first record and I think naturally doing it night after night you walk out on the stage and you don't feel so freaked out about it."

Forbert admits to being a "big dreamer" but when he's asked if his career is going according to plan, says "there is no plan so I guess it's going according to plan." And while fans and press admire his new album and rave about his maturity onstage, Forbert isn't overwhelmed.

"To me, nothing much has really happened," he said. "I have a couple of records out and all but so do hundreds of other people, from NRBQ to Delbert McClinton, to the Clash, to Karla Bonoff, to God knows who. At this point there's not much to get excited about."

What would he get excited about?

"Somebody like the Rolling Stones, or Muddy Waters who's been playing for about forty years, something like that is something to get excited about," said Forbert.

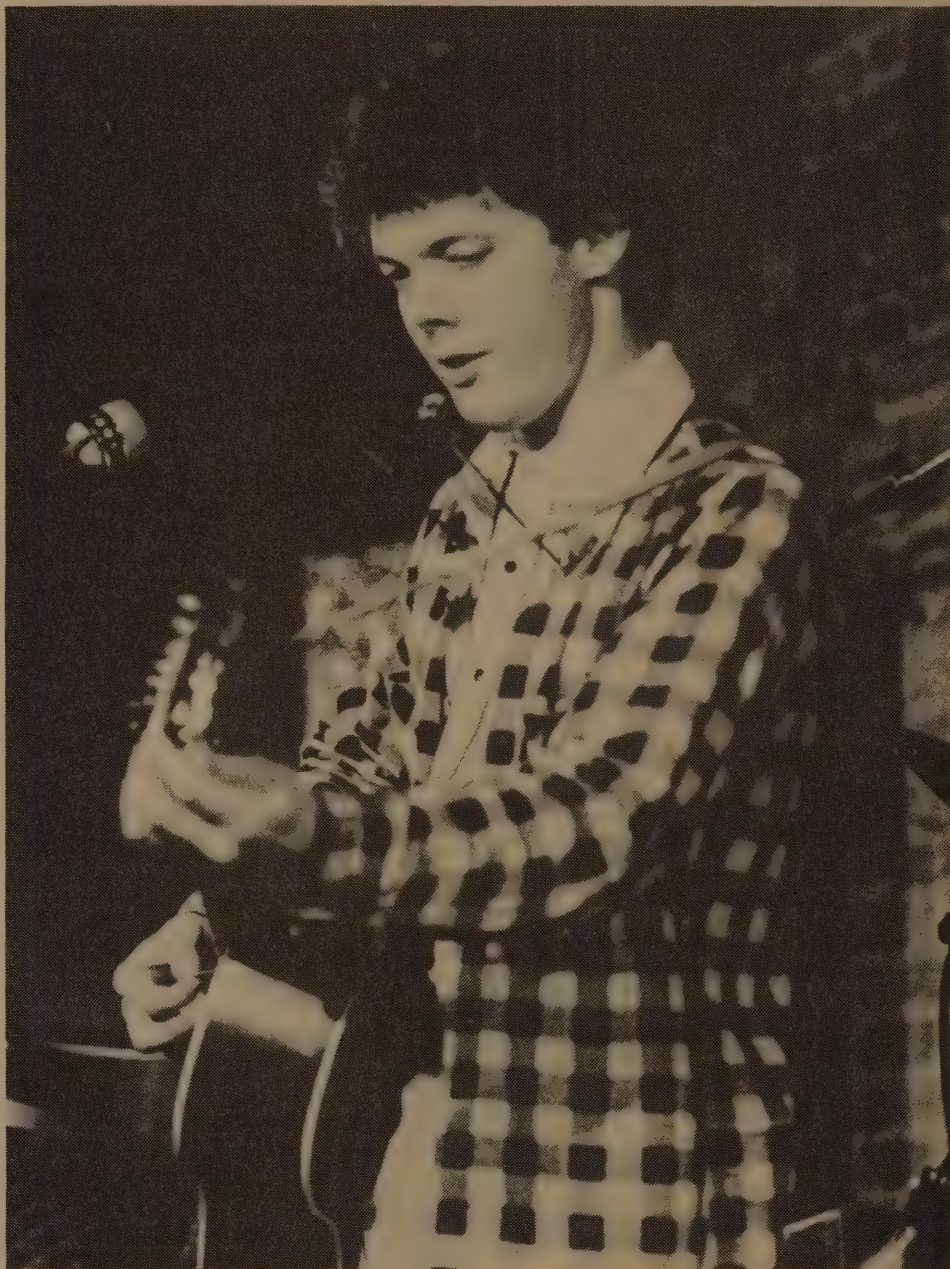
"The reaction to the albums has been favorable and I am able to play and all, but I don't know. To me, being able to have an extra harmonica — that was success. I used to have just one harmonica in each key and now I have spares. That's about it as far as saying what being successful means to me.

"I feel that what I'm doing now is just where things ought to be. Playing, you know, playing Buffalo tonight, opening a show for Bonnie Raitt, got a bunch of dates lined up of my own to play in the midwest.

The record's just come out and some of the stations are playing it. There's no thing to me that says okay, now you've done what you set out to do — you're successful and you can relax, because it never stops. Whenever you do put out a

about — to me that's it. I'm really involved in making up songs, that's my first priority. I like to play the live shows and make the records — it's all just being able to do something that I enjoy doing. That's what I like best about it. There are so

Meridian, Miss., and while it's difficult for him to say just how much living in the city has changed him, he admits he's become a bit different from the folks back home. "I'm used to a much faster pace than I grew up with," he said.



**"I don't intend to open shows for the rest of my life, but at this time it often works out where it's a good idea."**

good record, well, then you know you've done that. Or say you have a #1 selling record — well, then a bunch of people just expect you to do the same thing again. I don't see how anybody can just reach a point where they say 'I've done it. I'm fine, it's all over.' It never stops.

"Being able to do what I really want to do, being able to put my time into something I really enjoy and feel happy about doing, something I care

many people who have talent or are able to do a number of things well but because of certain circumstances they don't get to spend their lives doing things they enjoy. They have to work some job or do something that they aren't personally involved in and couldn't really care less about. I just feel I'm glad to do something I like."

New York City is a far cry from Steve's hometown,

"I'm used to doing a lot of work every day and moving around, travelling or being in New York City with the fast pace and all the entertainment available, the groups playing, and the music in the record stores with old import albums and collectors' items — that sort of thing. Meridian seems pretty slow to me. I still appreciate it but I couldn't stay there very long with the life I'm used to now." □ Deane Zimmerman



# CT•SPINADDICT•SPINADDICT

by  
**JAMES SPINA**

It is hard to understand just how depressed I can get in the space of one short month. Of course, not all of it develops just because I am faced with reviewing the new Fleetwood Mac album. *Tusk* should be the least of my problems. So what if some mega-buck group releases a record that has only one redeeming cut (The title one)? It shouldn't really bother me that Warners is going to sink millions into the promotion of this elephant graveyard. I can't help it. It bothers me. It bothers me that my close friend Robert could knock off twenty songs better than that garbage in one night. God, even I can top the Mac's output. The difference is that someone like Robert understands music. Fleetwood Mac understands the music industry. Enough grumbling. Let's completely forget the music industry this month. Let's concentrate on some music.

## THE CONTORTIONS "BUY" (ZE ARISTA)

**JAMES WHITE AND THE BLACKS "OFF WHITE" (ZE ARISTA)** My attention to every release suffered this month due to these two records. I just couldn't stop listening to these discs. Though both have been around now for a while as ZE releases the distribution deal thru Arista via Buddah makes them more readily available to everyone. Before getting around to the James White sound let me try and put the excitement of hearing this music for the first time into perspective.

The shock wave of freshness is akin to the first time I ever heard a Velvet Underground, Rolling Stones, or Who album all rolled into one. The sound and style expressed in these grooves has the power to wipe out all existing notions of rock and roll and even music in general. And it is completely unforgiving or uncompromising in its task to cleanse and crush the spirit with new rhythms and revamped old values.

James White makes music to please his own ego. He will bastardize any musical idiom at whatever the cost to get across his self-centered point. He also understands a thing or two about moving bodies. While most new pop music sets itself to the task of being ear-oriented James has lowered his sights to the gut and feet as well. This stuff could get anybody bopping in a matter of seconds. To describe it is almost to deny it. Why write about it when you should be moving to it. In a rare moment of selfishness I must describe it because I

want you to move. The music? Not yet. There are some social repercussions I have to get out of the way first.

I have often wondered what would have happened if the rock music of the early sixties hadn't been sidetracked by Woodstock, love beads, San Francisco, Madison Square Garden and eye make-up. The first Who album bore direct connections to early James Brown



Anya Phillips

**James White**

songs. Later the recorded music of Townshend got ravaged by themes and blind dreams. Their live album showed them adjusting to stadium rock by ripping off Led Zep heavy Metal licks. We all know what happened to The Beatles after they discovered the empty benefits of sixteen track studios. And nobody wants to remember what happened to the Stones after they heard The Beatles "Pepper" music. The point is that everything went in the wrong direction for awhile there. Rock even forgot how to get people dancing. That alone left enough space for the destruction of soul and the birth of disco. What if... What if those early sixties groups hadn't gone astray? The rash of new groups such as Madness and The Specials in England answers that question by presenting a whole new culture of street urchins weaned on ska and reggae music rather than Yes and ELP. James White can answer that question on this side of the Atlantic because he wandered into John Coltrane, Charlie Parker and James Brown rather than bother with the acid casualties from LA. White has even bypassed the recent pop rash. He has nothing to do with The Knack. I'm sure he had nothing to do with The Raspberries and it looks like he was even untouched by layer cuts and guitar oriented heavy rock. James White deals in white soul music. The fact that it has so affected this usually guitar oriented brain of mine is nothing short of miraculous. White is a human, honky, honking sax.

The music? Not yet. First some history. James White first came to prominence as James Chance when he formed The Contortions in 1977. The band ravaged the new New York club scene with a show that openly and offensively confronted the audience. Chance thought nothing of punching out members of the audience in order to get them involved. Sometimes the listeners even struck back. Chance gained quite a reputation as a human punching bag. Meanwhile the music pushed on regard-

less of chord changes and conventional pulses. Chance changed personnel as easily as he changed names. Jap bass players. One note guitar players with one day's experience. X-rated keyboard players. Anything and everything passed thru his backup in search of the ultimate discord.

The first recorded hint of Chance's potential popped up on Brian Eno's *No New York* album. James stole the show. He even outshined Eno and I consider Eno to be outshinable. For his own first album, *Off White* White decided to really spit in his audiences face. If you love rock in New York it follows that you hate disco. Leave it to White to incorporate the dance pulse of disco into his own demented music. *Off White* was (shockingly) danceable and new waveish. The crazy White music found more than a few fans in dance starved Paris and I would even go so far as to say that White is probably the main style and sound model in France today. Is it mere coincidence that more than half of the French fashion designers are currently obsessed by contrasting slabs of black and white. Check out the latest YSL dresses to see what I mean. Anyway, even the cover of *Off White* was the most impressive record sleeve to surface in years.

White's second album, *Buy Contortions*, vinylized the essence of White's live show. Via raw sounds and basic backbeats he became one of the first artists in recent memory to release a second album that surpassed the power of his first release. To this day, even long time fans think that *Buy* came first and falsely recall how things were so much better in the old White days. Confusion is a main ingredient in Chance's style. White continues to alternate between his Contortion and The Blacks personas. This guy is the ultimate contortionist. He is also the best thing to happen to black music in years.



Michael Uffer

**Left to right: Stephen Kramer, Bradley Field, Kristian Hoffman, and James White on stage at NY's Squat Theatre.**

The music? Yes. I suppose that some stuffy jazzpot could refer me to the recorded work of Coltrane, Parker and Jr. Walker when I try to praise White's sax work. Other lazy rock historians might bring up Mick Jagger and Iggy Pop when I try to concentrate on White's vocal attitude. And there isn't anyone who will miss the obvious James Brown connections when it comes to the whole Contortion/Blacks sound and stage show. The thing is that White manages all three inputs at once and doesn't merely borrow. He bends. He sniffs around the influences and discards most of the fluff. The music on both of these albums is stark and simple. Sometimes it gets so simple that you just can't



call it music. It borders on noise. It bounces around in a lunatic dissonance bordering on pain but just at the last second it pulls you back moving instead of thinking. White will pull off a seemingly complicated and obviously improvised lick but then he will repeat it and he will repeat it and he will repeat it until the damned thing becomes a rhythmic riff. The guitar player will make one of those screeching sounds that anyone attempts the first time they ever pick up an electric guitar and the next thing you know that piece of unintelligible white noise will be the solid backbeat of a mesmerizing song.

"Contort Yourself" (represented on both records) is the recognizable demented side of White. All of side two on *Off White* represents the seamless side of White's sound. In between those two extremes is a wealth of original hot music that sometimes pretends to be the answer to music in the 80s and sometimes offends in the way Elvis, Mick and John Lennon knew so well when they first started. The difference is that James White seems hopelessly more restless than his mentors. There is almost a racist anger inspiring many of his James Brown cops. He isn't sucking up to the black tradition in soul music. He is rewriting it in his own language.

The open ended air of this sound also leads me to believe that White will not become an embarrassing disappointment in the future. The guy just isn't stable enough to conform. He seems to want success totally on his own terms and this seems like one of those rare instances in music where that wild ego will remain untainted by success.

Don't know if you noticed it but this has been the longest rave in Spinaddict since its inception almost four years ago. Need I repeat that you should buy these two records.

What else happened this month?

**THE INMATES "FIRST OFFENCE"** (POLYDOR) Is nothing more (or less) than the first three Stones albums repleat with a rip-off cover pose, "Dirty Water" transported from Boston to London and some basically good music.

**GRAM PARSONS "THE EARLY YEARS" 1963-1965** (SIERRA RECORDS) Gram was involved with a group called the Shilos and the sound has more to do with hootenannys and The Kingston Trio than The International Sub band and The Burrito Brothers. For Parson fanatics only.

**STEVIE WONDER "THE SECRET LIFE OF PLANTS"** (MOTOWN) Sounds like this guy is now deaf as well as blind.

**ELTON JOHN "VICTIM OF LOVE"** (MCA) Just what we need. An Elton John disco album with all of the songs written by some disco-percussive producer. Elton has committed musical suicide and this farewell note is nothing short of painful.



IAN HUNTER

**"SHADES OF IAN HUNTER"** (COL.) Basically a collection of Mott singles, B sides and unavailable Hunter-solo efforts. This dude really was a forefather of the new wave as this double disc so wonderfully demonstrates.

**RICHARD LLOYD "ALCHEMY"** (ELEKTRA) It looks like this guy was the real talent in Television. This record is so much better than what Verlaine is dishing up these days.



RICHARD LLOYD

**SAM PRICE "RIB JOINT"** (SAVOY-ARISTA) This is volume seven in Savoy's Roots Of Rock and Roll series and it is the best one to date. Price is a classic boogie-woogie piano player coupled up here with the staggering sax fills of King Curtis and the 'before-its-time' guitar licks of Mickey Baker. Baker, in fact, steals the show with his economical riffing, understated use of feedback and a biting guitar sound that sounds perfect in today's chancy musical climate.

**STEVE FORBERT "JACKRABBIT SLIM"** (MENP. RECORDS) This poor guy is always being compared to Bob Dylan. That is a real shame since I for one cannot hear the connection. Forbert plays folk music that rocks away with quite a vengeance.



STEVE FORBERT

## ROCK ACTION



**CAPTION** After their fifth album, *Highway To Hell*, went gold with half a million copies sold, AC/DC got invited to a special luncheon in their honor by Atlantic Records. After the meal, the band was presented with gold records to take back to Australia, then everyone posed for a photo which includes in the back row manager Steve Leber, Atlantic's Ahmet Ertegun, Atlantic's Sheldon Vogel, Atlantic's Dave Glew, and in front AC/DC's Bon Scott, Angus Young, Malcolm Young, Phil Rudd, and Cliff Williams.

I would like to close off this month's column with a renewed plea for letters from you Hit Parader readers. That invitation for feedback also extends to any of you would-be musicians out there who would like to see more of a musician's slant to some of the topics covered in Hit Parader. I personally went thru a band breakup this month so I know how frustrating things can get at times. It is truly amazing that something simple as a James White album can soothe those sores. The other savor in my life beckons. Excuse me while I unplug this typewriter and plug in my Fender Strat.□



# GUITARS *and* AMPS:

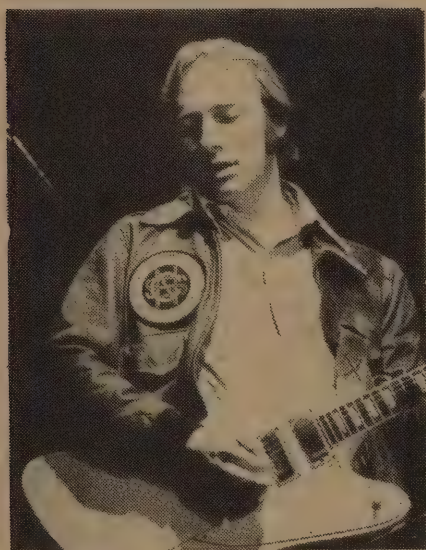
## STEVE STILS      SUSAN'S

## CHARLES LELAND

**Guitars:** "I use a Firebird. On my last album I didn't play anything but Timbales but onstage I use a Firebird and I picked up the first of the new, really finely built West Coast guitars that I found played worth a damn. They all look really pretty but they don't play worth a damn. This one actually plays real good."

**Amps:** "I've used the same setup for about five years; old Marshall — you know how they used to have a stack-up with one that looked rectangular and then a square one? Well, I use two of the top ones on the ground with one hundred watt top and a phase shifter. It's called a Boss Corral. I use the same onstage and in the studio."

**P.A. System:** We use overhead monitors which work really nice cause you can really hear the singing and stay in tune. We use Showco stuff..."□



Steve Stills

## CHARLIE DANIELS

**Guitars:** "I use Gibsons, all Gibsons onstage. In the studio I use Epiphones — gut string guitars, just whatever I need. I don't have a whole lot of guitars — I guess I have six or seven."

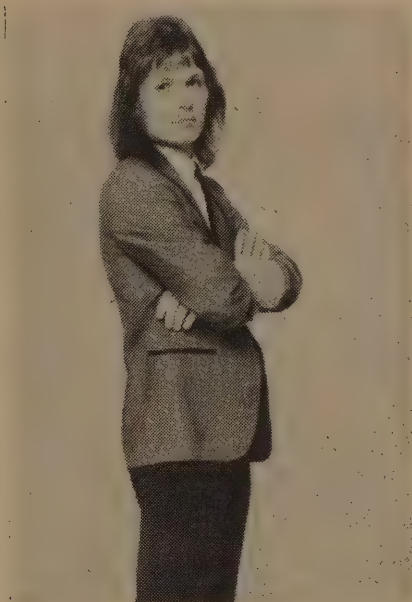
**Amps:** "We use Mesa Boogie amplifiers, one for my guitar and one for my fiddle. Just a little amplifier — the same in the studio and onstage."

**P.A. System:** "We lease a P.A. and a light system from two separate companies that we haul around with us everywhere."□

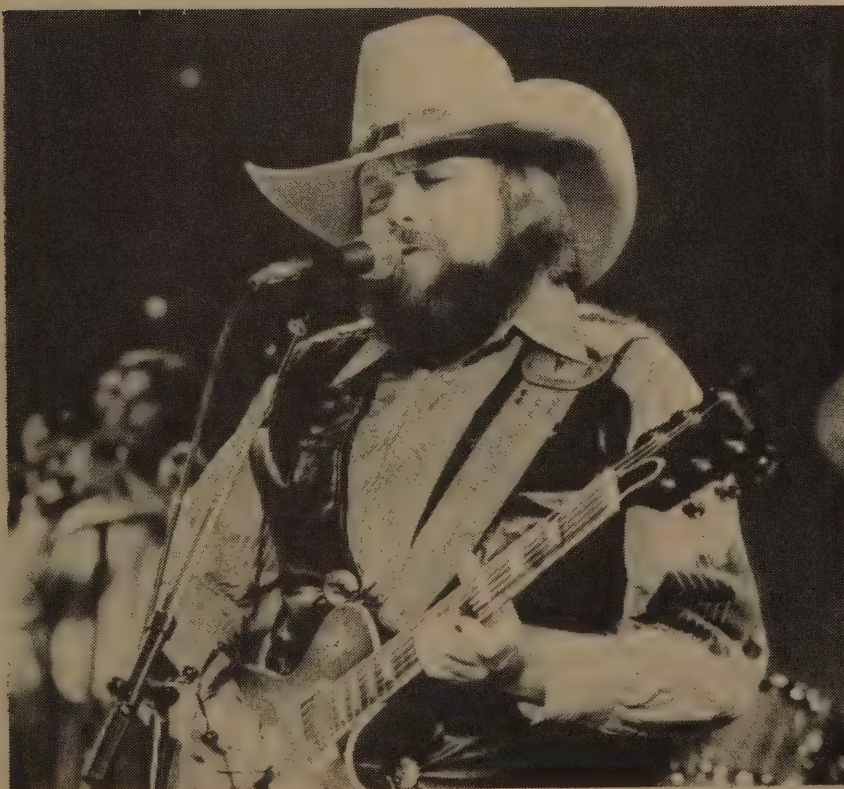
**Guitars:** "I have two Fenders that I use onstage. I use the same guitars in the studio; a Fender precision bass and a Fender Jazz bass. I use the precision live mostly, and I used the Jazz on the album."

**Amps:** "I use a Crown amp and an Alembic pre-amp. I used the same amp in the studio and on the album but on the next one I probably won't, it'll be different because I want to try some different things. We may record at a different studio too because we want to keep bringing out new ideas."

**P.A. System:** "We're using Clare Brothers, they've been on the whole tour so it's been very consistent. It's made it easier to get into a good working groove."□



Charles Leland



Charlie Daniels



# DERRINGER MEANS IT THIS TIME

## New Album Plays New Directions

by Deane Zimmerman



Bob Gruen

**"I prefer doing my own material because I feel that it's not only more personal, but it's also good for the ego. I'm selfish and I like people to go 'Wow, he's responsible for that'..."**

"A band has to be a reflection of all the people in it, whether it's the musical tastes involved, or people contributing to the writing, the image that group conveys. It's more than one person's ideas."

So says Rick Derringer, who, for the past few years fronted Derringer (the band) and made band albums, and while that band carried his name he was just one of its parts.

The most important part to be sure, but a part nonetheless.

Now Rick has co-produced what he calls a solo album, *Guitars And Women*, with his close friend Todd Rundgren. Even though the material on the album includes a tune he co-authored with former Derringer rhythm guitarist Myrom Grombacher (who, along with the rest of that band and several other musicians, contribute back-up instrumentals), and two Rick Nielsen tunes, Derringer sees this as *his* project.

"This is a return to the music I like rather than the music of a band," he said, sitting in Blue Sky Records' New York office. "I've done nothing trendy. I've only done music that's personally meaningful to me and I've only written lyrics that I feel are meaningful. Nothing trivial, no little stories about rock & roll, no vignettes or anything like that."

"I prefer doing my own material because I feel that it's not only more personal, but it's also good for the ego. I'm selfish and I like people to go 'Wow, he's responsible for that' and not just say 'He's a good performer' or 'I like what he does'. I like them to know that it's my stuff. I do it and I do it good."

Why then did he record "Need A Girl" and "It Must Be Love" — the two fiery rocking tunes written by Rick Nielsen?

First of all Rick (Nielsen) is a good friend of his and if Nielsen offered you the songs, would you turn them down? Also, Derringer had written approximately 33 songs to choose from but hadn't come up with any real rockers and since he wanted a little variety, Nielsen's songs fit the bill.

"I had written mostly radio music," said Derringer, "and I needed a couple of rockers for a little spice. Rick had suggested songs for the last few albums that I hadn't been able to use and this time he suggested six songs that happened to be real rockers so I



chose a couple. They're kind of like salt and pepper on the album."

Rick recorded this album with the old group, then formed a new group to take on the road (which includes Benjy King on keyboards, Donny Kisselbach on bass, and Jimmy Wilcox on drums). It sounds a bit confusing but changing personnel isn't anything new for this talented musician and it's all part of his desire to give the people something better.

"The guys are all just a little better caliber of player and they all sing," said Derringer. "They all sing very well so we can do all the vocals from the record plus we can add vocals to some of the older tunes I do that never had four-part vocals on them before."

In addition to wanting a band that was more supportive, Derringer was sensitive enough to realize that the old band might not be thrilled about going out on the road billed as "Rick Derringer."

"I don't really want to stress that point or anything," he said, "but I had a suspicion that it would lead to more negative feelings than positive and, as a matter of fact, I think the thing that's really important for me to do is to be more positive than ever." "I think that when people see me they have to go 'Wow, am I amazed'. They have to feel that this guy is doing whatever he does better than he ever did it and the new songs sound better than ever. I think it's important to have musicians who are supportive enough to let me do that."

Rick began his tour in November, headlining some

small clubs and picking up a few support dates in larger venues. But they're not doing too many of those, he says, because he'd "rather be a headliner in a small place than a support in a big place."

"I've said that for the past year because we got to the point where we were doing mostly support stuff. We did a whole tour with Aerosmith, we did stuff with Led Zep, we did a lot of support gigs for the first couple of years and one night our promoter told me 'You know Rick, you guys are getting to be about the best support act in the country'. I said 'Wait a second, I don't want to be the best support act in the country, I thought we were gearing toward being a headline act, not the best support act'. That's when we made a real conscious decision not to do so many supports. If we have to do little places to be a headliner at least that audience is there to see you."

In the studio, Rick has worked with other producers as well as handling the chores himself and he readily admits that there are disadvantages to both. "I don't like giving myself totally to a producer," he said, "because every time I do that I end up feeling like there's not enough of me involved and there's too much of the producer in it. Then, if I produce it myself, I feel like I don't get my best point across because I have to make intellectual decisions not based on objectivity and I don't think that's right in music, especially in rock music."

Working with Todd was different, he added, because Todd let him produce in the early recording stages and then took over later on. "In the beginning phases of the album I was pretty much the producer and he was like an editor," said Derringer. "He would tell me when it was the correct take, he would tell me if the song was right, or if the arrangement was in question I would arrange it first and then he would tell me what he thought was right or wrong. Then, when it got to the background vocal stage through the mixing stage, he pretty much became the producer and I became the editor. He arranged the background vocals and I'd say yes or no, or add things here and there. It was a little different than when most people co-produce."

Originally Derringer was going to use producer Bill Szymczyk (who co-produced his *All American Boy* lp), but Szymczyk was tied up with the Eagles album and since that was taking longer than expected, it would have meant postponing Derringer's pro-



Rick with Edgar and Johnny Winter.

ject. Then, one night, when Rundgren stopped by Rick's Greenwich Village home to say hello and shoot the breeze, Rick asked him if he'd be interested. "I said, 'Hey Todd, how about you? You can produce this one, can't you?' Todd didn't say no, and the next day he called and said he'd be available if I really wanted him to do it. So we started thinking more definitely about it, and ended up deciding it would be a good time to do this thing. I had put off working with him for a long time too cause a lot of times it can make friends enemies and I didn't want that to happen."

"Both of us are familiar enough with the studio that we didn't let it become a problem," he added. "When we decided to call this a co-production, which we had to decide upfront, if all of a sudden both of us would have started getting really nervous and saying 'Well, your job is this and your job is that,' we could have pushed ourselves into all these corners and into situations that might have caused problems and wouldn't have been good for the record. Instead, it all worked out. Todd and I have known each other for so long, I knew what I wanted from him and he knew what he wanted from me. Both of us knew what to ignore from each other too, so we didn't have to communicate very much at all."

"It's the only project I've ever done where I didn't have a disagreement with the producer throughout the whole thing. We didn't have one argument or disagreement — that doesn't mean he didn't say things were wrong, and it doesn't mean he didn't make

me change anything. It means we never argued or disagreed about those things. The same when I made suggestions. It was the easiest album I've ever made."

Rick says that with *Guitars And Women* he's accomplished his goal: to be himself, good or bad. And as for those critics who feel that this album is going to do it for him and give him the mass success that's eluded him so far, Rick says, "I'm really happy to see those things in print but to me, I do every album, I like every album. This is a little more personal than any of the records I've made since *All American Boy* — I can feel that, but as far as predicting and actually knowing the feelings that other people have, there's no way for me to know."

"I've been kind of in disfavor with the press for the last few years so now it's like my time or something. With this album we only wanted to try and win back respect and credibility, that's all I wanted to do. I didn't try to make no big hit, I did nothing that was trendy. We had this little plan. Todd and I, we said we were definitely not going to do those trendy things, we'll let everybody else be trendy."

"I did no reggae, no disco, no country, no anything new wave — I did nothing that you could really put a label on and I did all that on purpose cause I wasn't trying to be successful. I was only trying to be respectable. I wanted to win that back and it looks like we're achieving those ends."

What if this is a huge success for Rick Derringer?

"I can handle success," he smiles, "I'd like to handle a little of it right now." □



"I've been kind of in disfavor with the press for the last few years so now it's like my time or something. With this album we only wanted to win back respect and credibility..."





"The three guitar players have different backgrounds, we cut our teeth on different kinds of music, it baffles me how we're even able to play together!"

## OUT OF CONTROL WITH MOLLY HATCHET

"I remember the little accident," says Dave Hlubek. "The night we were going to leave Macon, Georgia for the first date of our first tour. The first date we were going to Boston. The Orpheum Theater where we were going to be playing with REO Speedwagon and UFO. And a new band called Molly Hatchet. What happens? They don't even get out of Macon, Georgia! The f\*\*\*ing bus rolls down the hill, taking seven cars with it, sends a Grand Prix through the porch of a house, got a damn Cadillac Seville sitting on top of this pyramid of cars, and there's a woman out on the street at three o'clock in the morning going, 'That's my car up there, I bought it two weeks ago.' Then two tow trucks pulled the base of the pyramid apart and her car crashed to the bottom. That was an experience."

"And our manager, being very, very cool about it, says 'get me a photographer quick. I want to make the trades with this.' And we're going 'we're ruined and we didn't even start!' I saw visions of royalties never getting to us."

"What happened was the bus lost its brakes because it wasn't started and it didn't have a block behind it and the bus is only twenty-three years old. 1956, you know. So it rolled down the hill. It's the gospel truth, our manager walking down the hill, down the center of the street, looking like he was Mat Dillon in Gun-smoke, and we're all gathering around him pulling our hair out yelling we're ruined, we're ruined, and he's saying shut up and get back to the office. It was great."

Dave and I have a laugh over the old days, but he admits that Molly Hatchet is still flirtin' with disaster, not only as the title of their latest album, but out there in real life.



Macon, Georgia, September 13, 1978, 3:17 a.m. Molly Hatchet's tour bus, carrying two members of the Jacksonville, Florida sextet, suffered "brake failure" and rolled backwards into six parked cars, causing the total destruction of three automobiles and severe embarrassment to members of Molly Hatchet. The several ton double-decker bus took leave of its mooring while parked in front of manager Pat Armstrong's Walnut Street office, picking up speed as it slid slightly downhill into the unsuspecting vehicles. No one was injured in the accident, but lead guitarist Dave Hlubek and drummer Bruce Crump, who were in the bus at the time, had to discontinue their discussion of southern politics and literature.

Hatchet lost no time on the road, however, as the fleet-fingered Armstrong secured a new bus the next day.





Paul Cox/RETNA

**"The South is a pretty down to earth place. If you want to drink beer, or drink whiskey, and then go kick somebody's teeth in in a bar, you do it. Now that's pretty down to earth."**

"Get this man," he says. "We started this tour in West Palm Beach and then we jumped on this tour with AC/DC for these ten or twelve dates through Texas. And what happens about the fourth date, enroute from one show to another, the front left tire of our bus falls off while we're driving about sixty or seventy miles an hour."

Is this the same bus?

"Yes," confirms Dave. "What happened is everybody's in the bus going down the road in the middle of nowhere and all of a sudden we hear this thump, thump, thump and I look to the left hand side of the bus and I see the tire leaving us. So yeah, we're flirtin' with disaster. Those things happen to us all the time and we cope with them. I tell you, if we get gold or platinum on our second album we're sure going to have the bus bronzed, I'm telling you."

Molly Hatchet is a six man rock & roll band who know how to drive home the rock — they should as they've got a lead singer, bass, drums, and three lead guitarists. They're also a Southern rock & boogie band, hailing from Jacksonville, Florida. And even if you've never heard much about or from them they aren't without fans — their first album, *Molly Hatchet* has been certified gold. Now they've recorded a second album, *Flirtin' With Disaster*, and are out on a cross-country tour.

The band was making a swing through Texas, opening for AC/DC, when Dave Hlubek called in to report on their progress and talk about the new album. The album was recorded at Bee Jay Studios in Orlando, Fla., with Tom Werman producing. Is Orlando about to become a major recording center? "I think it might," says Dave. "The reason we picked Bee Jay Recording Studios in Orlando was because of the convenience — it's only 104 miles from Jacksonville where we live. Our first album was done in Atlanta, Georgia which is four or five hundred miles from Jacksonville. So if somebody got a little homesick they could commute from Orlando to Jacksonville a lot easier than they could from Atlanta. Also, Tom Werman wanted to do the album in LA, at the Record Plant, and — no commuting there!"

Dave and the band enjoyed recording in Orlando. "It's a real nice studio there, real clean," says Dave of Bee Jay Studios. "They've cut a lot of gospel groups there. We want to give them their first gold album, they've never had a gold album."

The only time anybody ever had a hit in Orlando before this was The Royal Guardsmen with "Snoopy VS. The Red Baron".

All this talk about the South prompts us to point out to Dave that the *Hit Parader* offices are north of the Mason-Dixon Line. And we ask what Southern bands like Molly Hatchet think about being called 'Southern bands'.

"I like eating grits, f\*\*\*, I'll tell it like it is," says Dave. "We're proud to be from the South, we really are."

Are the influences different? "Yeah, the influences are different, they really are. See, we write about true things, experiences we've had. It's all out of feel anyway. We don't try to write about fantasy things really. The South is a pretty down to earth place. If you want to drink beer, or drink whiskey, and then go kick somebody's teeth in in a bar, you do it. Now that's pretty down to earth."

You don't have to wear a tie on Saturday night.

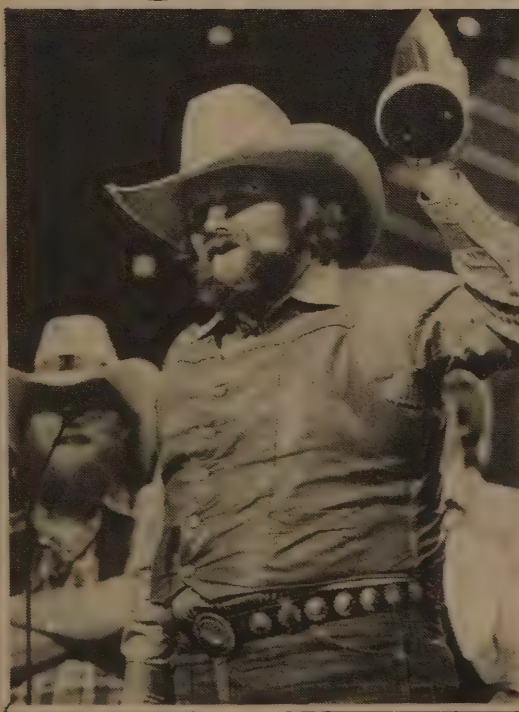
"No, you really don't," says Dave in a less humorous vein. He's proud of the band's stomping grounds. "We're proud of our home team. We have a good track record, Jacksonville, Florida in particular."

We talk for a while about root music; Dave has a shout-out with a maid who is pounding on the door of his hotel room. No, he doesn't need any damn towels, does she want to pay for the call. We talk about getting the tempo right on record as well as in person. Dave admits he was concerned with getting the right tempo on the record for the title song, "Flirtin' With Disaster", and that they play the song a little bit faster on stage than it is on the record. The band likes to fool around and have a good time in the studio, he admits. And then we come to the subject of the electric guitar — besides having written eight of the ten songs on the new album, Dave is one of Molly Hatchet's three guitarists.

Dave shares lead guitar honors with Duane Roland and Steve Holland, while Danny Joe Brown takes care of lead vocals, and Banner Thomas and Bruce Crump hit the rhythm with bass and drums.

On record, Dave says the choice of who plays lead depends on "whoever's best suited for the song, the basic tracks. If Steve Holland's got a feel and he says 'I've really got a feel for this song, I'm locking in on it', we'll say, 'Well Steve get your ass in there and knock the song out the clock's running'. So he'll get in there and do the basics on it. Duane does a lot of the basic guitar tracks, he's like a metronome in the studio. The three guitar players have different backgrounds, we cut our teeth on different kinds of music, it baffles me how we're even able to play together! It works out." □

## ROCK ACTION



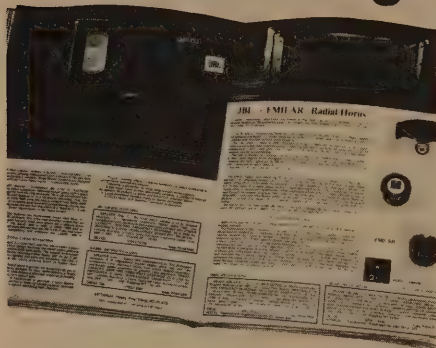
### CAPTION

Charlie Daniels waves his Country Music award as he and his band accept in Nashville for single of the year, instrumental group of the year, and instrumentalist of the year. During his acceptance speech, Charlie dedicated his awards to the late Ronnie Van Zant, saying "I know Ronnie Van Zant's watching from somewhere."

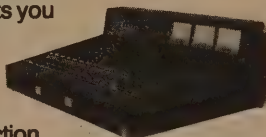


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## - EAGLES -

### ALBUMS

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ON THE BORDER, (7E 1004), 3/22/74  
ONE OF THESE NIGHTS, (7E 1039),  
6/10/75  
EAGLES: THEIR GREATEST HITS 1971-  
1975, (6E 105), 2/17/76  
HOTEL CALIFORNIA, (6E 103), 12/8/76  
THE LONG RUN, (5E 508), 9/24/79

## EAGLES

### On The Border



7E-1004

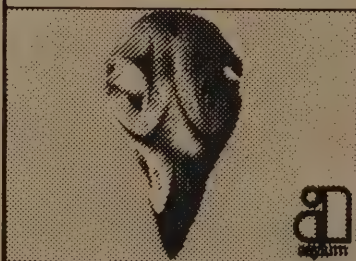
## EAGLES



SD-5054

## EAGLES

Their Greatest Hits 1971-1975



7E-1052

## EAGLES

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## EAGLES

Desperado



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6E-103

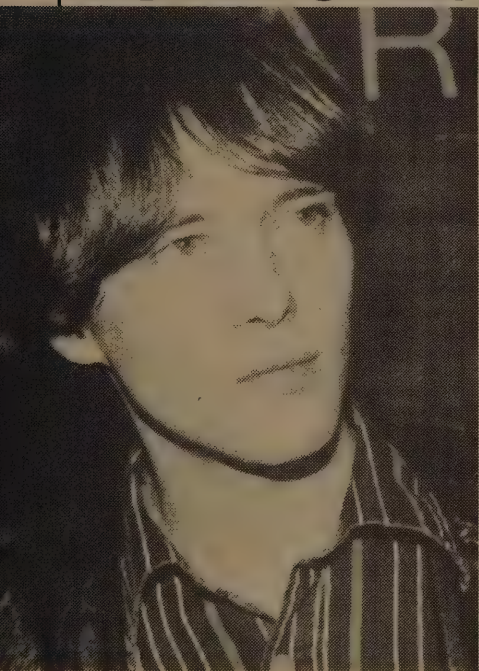


## SINGLES

Take It Easy b/w Get You In The Mood, (A 11005), 5/1/72  
 Witchy Woman b/w Early Bird, (AS 11000), 8/1/72  
 Peaceful Easy Feeling b/w Tryin', (AS 11013), 12/1/72  
 Tequila Sunrise b/w Twenty-One, (AS 11017), 5/17/73  
 Outlaw Man b/w Certain Kind Of Fool, (AS 11025), 8/6/73  
 Already Gone b/w It Is True, (AS 11036), 4/19/74  
 James Dean b/w Good Day In Hell, (E 45202), 8/14/74  
 Best Of My Love b/w Ol' '55, (E 45218), 11/5/74  
 One Of These Nights b/w Visions, 5/19/75  
 Lyin' Eyes b/w Too Many Hands, (E 45279), 9/7/75  
 Take It To The Limit b/w After The Thrill Is Gone, (E 45293), 12/15/75  
 New Kid In Town b/w Victim Of Love, (E 45373), 12/7/76  
 Hotel California b/w Pretty Maids All In A Row, (E 45386), 2/22/77  
 Life In The Fast Lane b/w The Last Resort, (E 45403), 5/3/77  
 Please Come Home For Christmas b/w Funky New Year, (E 4555), 11/27/78  
 The Long Run b/w Disco Strangler, (E 46569), 12/79□

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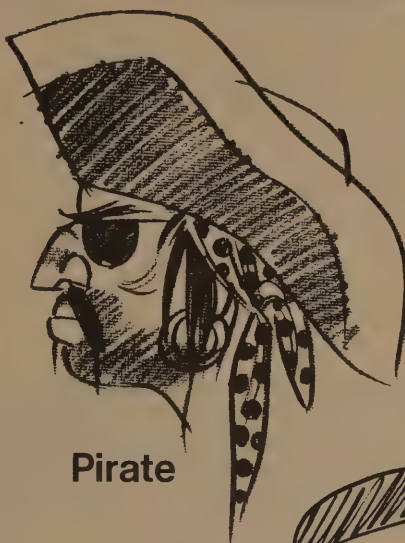
## ROCK ACTION



### CAPTION

Guitarist Richard Lloyd makes his solo debut with a first album called *Alchemy*. Richard was the lead guitarist of Television before their break-up. Of his first album he says, "I didn't write any songs for Television in the Television style, so this album of my own songs is more true to myself." Helping out on the lp were ex-TV bassist Fred Smith, ex-Feelin' drummer Vinny DeNunzio, ex-Reddy Teddy guitarist Matthew MacKenzie, and guitarist Jim Mastro.

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# FLEETWOOD MAC

## Tell New York About Tusk

"It certainly makes it easier for us to have you all at once rather than individually, and now you can tear us apart."

With these humorous words, a cheerful Mick Fleetwood welcomed the press to Fleetwood Mac's New York press conference, one of a series of such events the group has hosted in the major cities on their tour.

It had been almost three years since the release of their last album and now that the somewhat controversial *Tusk* was in the stores (and at the top of the charts), it was obvious that everyone had a few questions in mind.

Arriving a half-hour late ("Remixing the album covers?," one journalist quipped), each in separate limousines — not on elephants as some had feared — four members of the group entered the plush St. Regis Hotel. (Christine was recovering from the flu, but set her apologies). Stevie purposely didn't wear black, she said, to dispel those 'witch' rumors.

What follows is a transcript of what went on between the press and Fleetwood Mac.

**Q:** Did Warner Bros. pressure you to hurry up with the recording of *Tusk*?

**Mick:** They didn't call us everyday, there was no pressure from the 'corporate side' of the music industry. The only thing we were concerned with was completing the record and satisfying ourselves. Although we were certainly aware of everyone panicking in the record industry I don't think we should be preoccupied with such things, really.

**Q:** Lindsey, you've been quoted as saying you're more concerned with the artistic aspect of the album than the commercial. Can you elaborate?

**Lindsey:** I don't remember the specific interview, I'm sure that's been said more than once, but that was our motivation for doing a double album or taking perhaps as long as we took. We were very concerned with living up to more of the potential that the group has and, you know, it's been three years since the last album so we have a certain amount of input and we've grown quite a bit and we wanted to express that. That's always been the motivation, even in the first album that Stevie and I were involved in — we never made a conscious effort to come up with a commercial formula. It's just the

way we felt that we needed to be and that's always the way we've gone about doing things.

**Q:** Lindsey, it seems your songs on *Tusk* are a bit more experimental and more adventurous than a lot of standard commercial hits.

**Lindsey:** Well, that's true. That was just something that has been a long time coming, some of the different approaches, doing some of the recording at home, a lot of things that have been sort of brewing up for the

\$9.50, 10 dollars — 20 songs in what I think is a really nice package, and then compare it to a double Donna Summer album or a Bob Dylan Live At Budokan, it's only a matter of pennies difference. That's what records cost, that's about all I can say.

**Lindsey:** Also, it seems to me that the escalation of price is a constant thing. This is one of the first double albums that's really been in the limelight so it's going to be one of the first

Cooder album, which was the first all digital album (it was done on a digital 24 track machine, mixed down to a digital 2 track), we used a standard analog 24 track tape recorder for the master recording and then, when it came time to mix down to a 2 track, we simply mixed down to a digital 2 track. So in essence the 2 track version sounds almost exactly like the 24 track. There's no degradation of quality from the master to



Richard E. Aaron/THUNDER THUMBS

"It certainly makes it easier for us to have you all at once..."

last few years in terms of things we wanted to try doing.

**Q:** What are you doing about the \$15.50 list price of the album?

**Mick:** In actual fact, you take a look at what the record basically sells for — I've seen it for

things that people are going to jump on as far as there being that high a list price.

**Mick:** It's not just us.

**Q:** Could you explain a little about how digital mixing affected the album?

**Lindsey:** As opposed to the Ry

the 2 track. Any step along the way in the chain from a master to what finally gets on vinyl, any degradation of quality that you can eliminate, is going to help how the disc ends up sounding. Basically digital means instead of storing information on magnetic patterns on a tape which is scanned across tape heads, it's stored as a computer stores information — with sets of numbers and it samples signals about 100,000 times a second or something ridiculously fast.

Digital is just getting started in terms of how it's used. We chose to go to the man who invented it and he provides the machines as well as the service as opposed to Pre-amp who've come out with a 24 track machine that you just buy. So far there are many problems and bugs that haven't been ironed out — we've heard all sorts of comments as to how effective the use of digital can be at this point. How successful the end result is depends on how you use it.

**Q:** Lindsey, did you experiment in your 'home' studio only on the songs you wrote, or on others as well?



Christine sent her apologies



"I think I got a chance to do a lot of things on this album that I've been wanting to try for quite awhile."



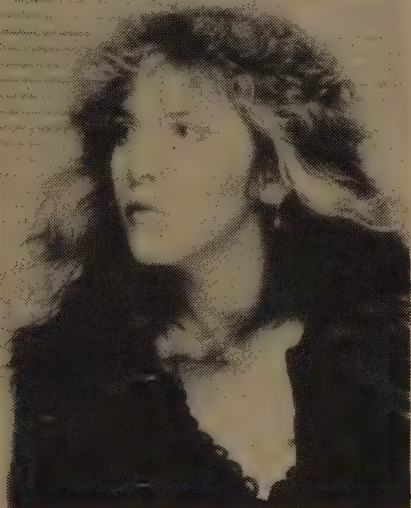
have picked it ourselves either but we enjoyed it very much and I think when you hear it in the context of the rest of the album it's a little bit more understandable in terms of a reason for releasing it.

**Q:** They certainly could have come up with some of the ones that are really killer singles...  
**Lindsey:** AM type songs? Yes, but the point is that the album is different and it's gotten a lot of people's curiosity up. Warner Bros. felt very strongly about releasing "Tusk" and in a way it's good because it's gotten a lot of talk going about the fact that it is so different. There are a lot of different things on the album as well so

people are wondering what the hell we're up to.

**Q:** Some of the critics have suggested that in a purely commercial sense, "Tusk" might have been better off if it had been pared down to one album. Do you think there's any truth to that?

**Mick:** It can't really be answered because we didn't want to do a single album and we're very pleased with the album as it is, as a band, all the input that went into it. So there are definitely no regrets at all. I would say that probably anyone is right in saying that the safer thing would be to have put out a single album but that is not really the prime



"...you might notice that I am, as my mother says to me, 'singing like a little bird!!'"

**Lindsey:** No, I don't think there was any real work done on other people's songs — there are really only three songs that were done at home but I did a lot of the ground-work for other material there. That was probably as important as what went on in the studio: the studio has become a real sort of over-technical place to be...

**Q:** Do you have any plans to participate in any of the MUSE, anti-nuclear efforts?

**Mick:** No, mainly because sitting here, right now, I'm not really that more aware and I don't have more than I presume a very average opinion about it. I'm sure that one could become involved in it, it just so happens that I'm not involved in it. We were asked to do that thing at Madison Square Garden but we were rehearsing.

**Stevie:** We couldn't do it, we haven't played in years...

**Mick:** There was no way I was doing it and the band is not actively involved in it, it's certainly a point of great interest. I would imagine, to people who would want to channel their energies there, but that's about it...

**Q:** Are you concerned about the album sales because of the high price?

**Mick:** No, the album seems to be being received very well, it's certainly selling extremely well. We couldn't be happier with the results as far as what people have said, both generally and in reviews ... it's exactly what one would hope for. It stimulates a reaction to what we're doing so we're really pleased about it.

**Q:** Any future plans for any members of Fleetwood Mac to go their own way?

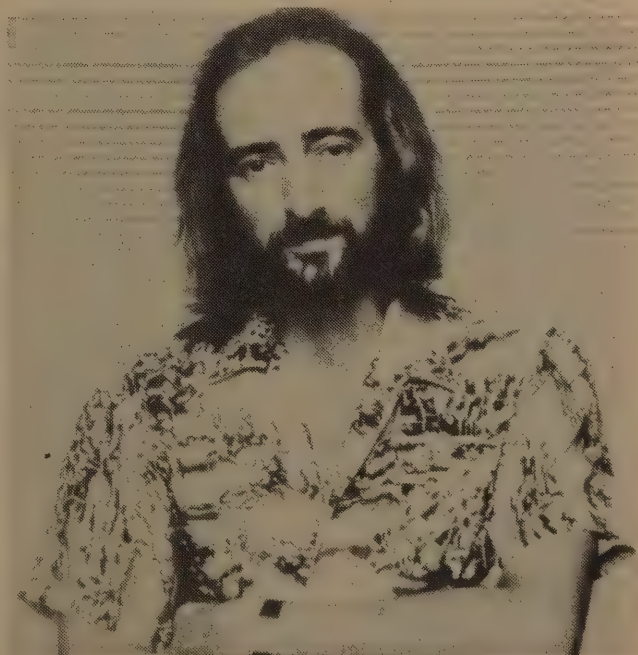
**Mick:** I'm sure there are definite possibilities of other projects but certainly not for quite a while, and the other projects do not mean that the band is breaking up at all. I know that Stevie has some ideas of things she wants to do and at some point I'm sure she'll do those things but it doesn't entail a band breaking up. There's no reason for that.

**Q:** Why was "Tusk" picked as the first single and who picked it? It doesn't sound like the string of Fleetwood Mac hits we've all heard over the past few years.

**Lindsey:** That's the point really. I don't know if we would



"The only thing we were concerned with was completing the album and satisfying ourselves."



"I don't see Fleetwood Mac in wheelchairs playing 'Rhiannon'."



motivation for us...

**Q:** How radical do you think you are in the pop marketplace? Are you trying to really steer clear from mainstream things?

**Lindsey:** All those labels are very hard to define, things are not as clear cut as they once were. I don't know exactly what 'mainstream' is anymore. There are so many influences towards the end of this decade that are probably going to end up being a part of the musical fabric of the next decade, but nothing has really been defined yet. We just do what we do, each album is the result of many influences coming in and things coming back out and hopefully you keep growing and perfecting your craft. You never get to the ultimate point of anything, this is just where things are right now.

**Q:** There's a lot of new wave drive in your music, Lindsey. Have you been listening to a lot of new wave music?

**Lindsey:** I've been listening to some. "Go Your Own Way" had a lot of drive as well. It's just a result of something that's been there for a long time. I think I got a chance to do a lot of things on this album that I've been wanting to try for quite awhile. I don't think new wave is as much an influence as much as a reaffirmation maybe, of feelings that I've had for quite awhile.

**Q:** What were some of the things that delayed the production of "Tusk"?

**Mick:** I think the only things that can be constructed as delays were in other people's minds. In actual fact, Rumours took probably a continuous year to pull together and this album really went very smoothly considering that we were probably actively in the studio for 8 months solid. I would think, and we did 20 songs... It really went very well. There was maybe one delay in the studio we used, which was a very fine studio, very expensive, but it caused maybe a 2 month delay, and us starting a little bit later than we thought. That was about it.

**Q:** Stevie, would you care to comment on the rumors that your voice is not as strong as it used to be.

**Stevie:** It's wonderful to read that your voice is disintegrating. I would like to comment on that, actually. If you care to take the time to read the reviews from the last shows that we've done you might notice that I am, as my mother says to me, 'singing like a little bird'. And because I'm taking real good care of myself, my voice is not disintegrating. When I die, 'disintegration' will be one of the words that'll pass in front of me. I think it's very cruel for people to say 'disintegration'.



**L-R: John McVie, Christine McVie, Lindsey Buckingham, Mick Fleetwood, and Stevie Nicks.**

It's like, well, God, might as well just give up. Does anybody have any faith in me at all? My voice is fine.

**Q:** John, awhile ago you said some kind of breakup is inevitable... Is the time closer or

because of all your success, are you content to keep things going?

**John:** I don't see Fleetwood Mac in wheelchairs playing "Rhiannon". Somewhere along the line it's going to stop.

**Q:** Are we going to see a 2nd decade of Fleetwood Mac?

**Mick:** As long as we're enjoying what we're doing.

**John:** It's when the enjoyment stops, then you stop doing what you're doing. □

## ROCK ACTION



**CAPTION** Peter Frampton eyes the camera during his appearance at the US Naval Academy at Annapolis. Pete sang his songs for a sold-out crowd of midshipmen and their dates. The crowd went particularly wild when Pete came onstage wearing an official Navy football jersey with his name on the back.



# RICK NIELSEN GETS UP BEFORE NOON

Can you imagine this, a rock & roll star who gets up before noon! It's 11 a.m. in New York when Rick Nielsen calls, which means that it's 10 o'clock in his hometown of Rockford, Illinois. Goodness, not only is he up early, but he's also talking to the future.

"I've done it all my life, it's sort of embarrassing," he says. "Well, I've already spent Saturday twice this week, because we came back from Australia. But I do know what year it is, 1976, right?"

Rick is pleased to hear how much *Dream Police* is liked, a real turn-around for Cheap Trick, so symphonic in a way. "I have heard of the New York Met and Chicago Symphony Orchestra," he says. "Matter of fact, next year I'm working out a deal with the Chicago Symphony Orchestra plus Cheap Trick. I'm writing stuff for the whole works. It's not the old Deep Purple with Orchestra, but it's something different."

*Dream Police* looks to be putting Cheap Trick on the

map, not that their live album recording at the Budokan in Japan hasn't brought them much deserved success, but that *Dream Police* is a fresh approach that proves just how important Cheap Trick are as leaders of contemporary rock. "Actually, that was recorded a year ago November. We thought it was a good album, we didn't really feel it was dated," he says about the time lag between it being recorded and put on sale. "The only thing that was maybe dated was we had one of the same songs on the Budokan album that had we known we would have gone in the studio and changed a song. It didn't make me nervous to hold it up. I think it's like all our records, they're better in time than even when they're out. Some records you hear it once, and boy you know, if you hear it ten times you've heard it ten times. I think when you hear our records ten or twenty or thirty times I think they actually get better. Maybe the initial impact is not as good as



Robin checks out the local scene...



Left-to-right: Bun E. Carlos, Tom Petersson, Robin Znad and Rick Nielsen



it is in the long run. I think that's better. Our tunes, like wine, they do come across with age. I really believe that. I'm not Ted Nugent tell you that kind of stuff. Well, I sort of look like him."

Is Rick ahead of his time. "If I was ahead of my time I would have invested in gold, what am I doing this for."

The *Dream Police* concept, the white police uniforms, aren't the new Cheap Trick look. "It was just for the cover. No, we're not going to come out in tartan clothes and have banners waving and things like that. We tried to have a complete concept. And the complete concept meant having the line-up and having us as dream police and having us as ourselves and the conflict if there is any thrown in together." Anyway, Rick looks very good in white. "Good guys don't always wear white. Can you ruin us a little bit?" Well, Rick may have done that himself holding that chainsaw on the cover. "Well, I always wanted to be a tree surgeon. It just happened I was out working in the photographer's back yard."

Most people who do concept albums don't have much sense of humor about it. "I don't know what to say, what's a serious subject, what isn't a serious subject. Where do you draw the line on what's what? The deaf, dumb and blind get to play pinball, that's serious. The dream police where it's talking about the subconscious and the ying-and-yang of your brain, that's not serious? I don't know."



**"People write about the screwie group. They write less about the music. But that's to be understood I would assume..."**



**"I've created a monster. It's gotten out of hand in a way..."**

"I think the concept of what we did can go real far. Look at *Sgt. Pepper*, was that a concept record? Probably not, I don't think it was. They put the cover together and they had one song that was 'Sgt. Pepper's Lonely Hearts Club Band' and the rest of it ... well, gee let's make a movie of it. Why don't we get Steve Frampton and the Three Gees

and all of a sudden there's a concept there and it's all tied in. But it just somehow didn't work because I don't think it really was. I think ours is, and I think at a later date maybe we can do it. It's like David Bowie coming out and doing *Ziggy Stardust*. Maybe at a later date he'll make a movie or re-do just because it was interesting. But at the same time it's time to

move, you've got to keep changing. And you know we've got to please ourselves too."

During their last Japanese tour Cheap Trick showed a *Dream Police* film that they made. "We did it in Japan, and we were doing it right when the album came out. We did some dates on the East Coast, the record was out for four days, and we thought well no one's going to know this stuff at all, which they didn't. So we showed the film. It was interesting and fun. But, to do it correctly you really have to get in and spend lots and lots of money. Now we'd rather just do the songs live and concentrate on using effective lighting and just using ourselves and showing off the song actually performing it. I think it's sort of a gyp in a way, it's let's say like Queen and they come out and do 'Bohemian Rhapsody' and you're hearing a tape instead of hearing them do it. Well, whether they can do it as good as the tape or not that's beside the point. I think we can do it as good as the tape minus the orchestra and minus the strings. You miss it in a way, but you get other aspects of what's going on when we do it live."

The Cheap Trick personalities and images are part of the overall Cheap Trick effect. Rick, especially, has created a slightly zany image for himself. He admits it has gotten out of hand. "I've created a



**Cheap Trick meets the fans...**





**"To me money is the least incentive to perform. All the money I get I usually wind up spending on guitars or equipment or Lear Jets, I've got forty of them now!"**



**"If I was ahead of my time I would have invested in gold..."**

monster," he says. "It's gotten out of hand in a way. I don't actually grow on you that well. If you don't like me to start with I don't grow on you. I think our songs do, but my own personality I doubt it. But in a way it's sort of crazy, but you know that's my personality anyhow. I could change, maybe I should wear longer pants now, I don't

know. It's sort of getting kind of weird just because we get too much print of the screwball, hard-rock comedy, what do they expect? They think a bunch of Steve Martins are going to get out there and start cracking the audience up with jokes. I just think we're entertaining. People write about the screwie group. They write less about the music. But that's to

be understood I would assume, because how do you write about music. Well, this passage went planissimo and then went up in the glissando — you know who's going to listen to that junk."

Has Rick been captured by his clothes? "That's the way we are anyhow. You know some bands it's sort of crazy to see their images changing and

the attitudes changing from album to album. Well gee this didn't work so let's try this, well disco, well punk's coming in'." As for Rick's outfits, he designs them. "I have a girl make my sweaters for me in England after I design them. It's like with my guitars I design all those. Tom he designs his basses, Bun E. designs all the drums. All of us have outside interests anyhow. I was going to say, some bands you know here they are cars of the stars and you look at them and it's all the same model it's just a different sort of tone or color. It's crazy, we're not like that. Bun E. he has one sort of thing that he likes. And I have something else that I like and Tom and Robin — you know everybody's different. But like lots of bands, 'yes we all like the same girls' we're not like that. Some bands have to be manipulated because they don't know what to do. We don't know what to do, but we do it anyhow."

The live Cheap Trick show is changing, but Rick says that it's basically improved in quality, they don't have, or have any plans for an elaborate 'megabuck' show. "The crazy show that we supposedly have, it really isn't elaborate. I think we have one of the most economical shows on the road. That's not saying it's a bad show. We really don't need to go in to all this real heavy expense and all the latest things, only because I think we can get away with it. Because of the music and just the way we perform. We're not just standing up there growing our beards. We entertain an audience. The songs come through and the emotion comes through. Because we have enthusiastic fans I think some of the writers who don't listen through their eyes they come and they think we've got more than we actually do."

Rick seems to be enjoying the way things are going for the band. "You know, years ago people would say, oh Rick, he's a neurotic, he's crazy, he's nuts. Now that we've had a little success we're eccentric you know. To be success is longevity, it's not having a hit album or a hit tour or a hit single. We've been working hard, but that doesn't mean anything. Lots of people work hard, and end with nothing. I worked hard ten years ago and I had nothing, except that I believed in what I was doing. I always wrote tunes. Some are good, some are bad. I know it. It's not the end of the world. I'm very lucky and I think the group is real lucky. I don't write songs as a job, I do it as a hobby. I just enjoy it. I collect guitars and I collect stamps



and coins too. I do it as a hobby and it happens to fit in with what I do. That's very lucky. We don't even worry about it. Just put it out, and if we think it's good we'll work at it. I think our first album is as good as the live album but it didn't sell as well."

The success of the Budokan album did surprise the group. "Well, surprised, surprised in the fact that it actually was a success. Surprised that it should of been — I think every one of ours should have been a hit, so I'm actually not surprised that they do well. But at the same time I'm

surprised that they do well. The Budokan was a popular 1979 record, a popular summer record. There were others. Ours isn't the only record that is out this year, we know that. We listen to other records."

The band is aware of how the music biz is going these days. "We were written up in *People* magazine, 'music is doing terrible, groups are doing this and that'. We were doing great. We were like lumped in right with 'em. At the same time you know I can understand. Money is tight. It's like ridiculous for us to be out, it's so expensive, but our

records did well. I can understand it. If you have X amount of dollars to spend or you have no money or whatever — the quality of so many groups and so much material is so sub-standard, I really think, that I can understand. The record company can't put out a thousand records by all these crummy groups because most of them are just terrible. I think they have to be more realistic."

As the conversation drifts about what's good and not, Rick talks about his own 'old days'. "The first time I was signed by the record company like years ago — 1968 — Tom and I were in a band and we signed. The guys that were working at the company, except for maybe some of the top people, they were hired because they had long hair. 'Gee, this guy looks like one of those guys from England he must know about music'. Whether he was selling shoes or had any ideas."

Rick has been at it for a while. "I've lived in the West Coast, East Coast, Europe. When I was living in Philly I worked with some of the guys from the Nazz. I lived in, starved in, Philly for over a

year. I came to New York and auditioned in a couple of times at CBS. They said the stuff was horrible. A few of those songs have filtered into some of our records, that still doesn't mean they're any good. I always worked during those times, I could eat and I could buy guitar strings but that was about it. But I wasn't so upset by it. But I'm not just rich for life now. To me money is the least incentive to perform. All the money I get I usually wind up spending on guitars and equipment or Lear Jets, I've got forty of them now!"

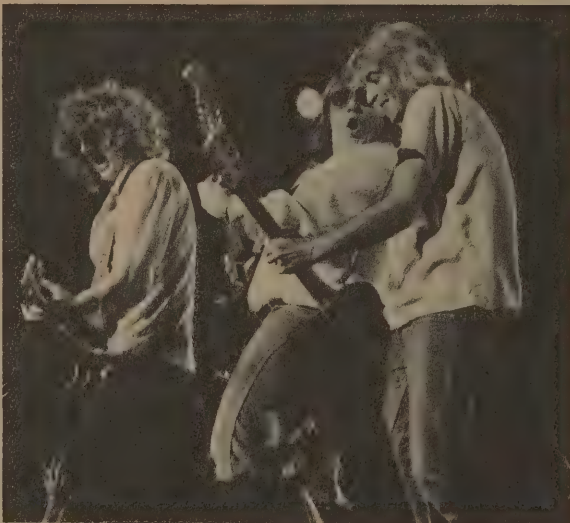
Upcoming plans for Cheap Trick don't include a massive American tour behind Dream Police. "We're doing some dates around Christmas time on the West Coast, plus we're recording and working on some film projects and all kinds of stuff. Friday Robin and I are going out to the West Coast to bring some songs to somebody. We just finished eleven months. Why go back and just be playing a few more different tunes. I think we should wait until it's just right. We'll be recording another album. The 1980s are coming up. The only thing I know about the 1980s is the calendars look different." □



Bob Alford

"We're not just standing up there growing our beards. We entertain an audience. The songs come through and the emotion comes through."

## ROCK ACTION



**CAPTION** They're still rockin' in Cleveland, at least whenever this fearsome threesome are in town. It all happened onstage at the Cleveland coliseum when Ian Hunter came to pay tribute to the hometown hit 'Cleveland Rocks'. Ian and his guitarist Mick Ronson were joined onstage by Meat Loaf who sang, stepped around, and played guitar to a roar of approval from his local fans.



Hiro Ito

Back home in the U.S.A.



# THE HIT PARADER INTERVIEW

## BOB MARLEY: I AND UNITY

by Lenny Kaye

**"I think the people give me a freedom ... they understand more than those who get the opportunity to express themselves. If the people don't come, nothin' happen. So the people is the t'ing..."**

The Apollo Theatre sits astride 125th St. like a beacon, sparkling between the long rows of steel-shuttered shops like a diamond in a ring. But once inside, the bare functionalism and lack of ornamentation on a reality that lends direct attention to the stage, where dream and fantasy and future hope have always had their play before the black community in this ghetto. When the emcee reminds the opening night Bob Marley audience that they can stick around for a weekly talent show after the regular performance, the point is carried even more forcefully. And you (I) are/am reminded of the history of this Coptic site, perhaps of a night that Louie Lyman sat watching his brother Frankie in the wings, hoping that he too might be able to partake of the rock and roll sacrament, the touch of immortal para-dice.

Producer Bobby Robinson, who still runs a record shop on 125th St., would grant Louie's wish, sending him on the Fury road to a stardom with the harmonizing Teenchords. So it might have been for Bob Marley, who began



**"Man cannot be a prisoner, and if they say ya can't sing a song like 'Kaya' again, y'must sing it."**



with the Wailers when R&B vocal groups were still fresh in the Apollo's musical memories. On their first album, in fact, the 1964 Wailers had even versioned "Ten Commandments Of Love", the old Moonglows favorite. If the "Africa Unite" theme of *Survival*, his latest album, provided the political theme for Marley's move uptown for this four-night stand, then it could be thought that musical reasons also bubbled their desired way beneath the surface.

I've seen the Wailers five or six times now (the first opening up a popular Bruce Springsteen at Max's), and each time have come away impressed with their cumulative and deliberate strength. Time, the gradual unbending of the music, its hypnotic allure, provide the concert with an inner momentum that almost precludes highlights. Favorite songs are noted and savored, blended to the next as the many colors of Joseph's coat. A long, several-tuned encore becomes almost a new show in itself, the people risen instead of seated, climaxed

Bible: there are as many shades of interpretation as there are words for this soft, sing-song tongue, and in fitting the phrases to paper, I have been forced (not speaking Jamaican) to slightly shape their documentary flavor. I take full responsibility for any differences in accent or shades of meaning.

I have brought my own offering to the king of reggae music (Jah live!), card number 46 of the 1938 Horrors of War series, "Haile Selassie Mans A Machine Gun"...

Bob Marley: (laughs) How you know I want something like that? Do you see the album (he refers to the back jacket photo)?

Lenny Kaye: Yeah, how could I not? It's probably from the same period, from the war against Mussolini. It's coming up on Selassie's coronation anniversary, November 2, isn't it?

(nods) We're going to have a golden jubilee, y'know. Try and unite all Rasta people together, for the golden jubilee. It is

hear on the radio?

I feel there's a music that make the people feel settled, seen? And there's a one that makes them feel that they have something to them. And there's next music that can make them fantasize it out. But there's a reality, for when a guy's sick and him run to the doctor, him no remember anything about the disco, him just want to get better.

Why do you think reggae music has such an appeal to people so far away from the experience of Jamaica ... up here in New York, for instance?

Well, it's like we always say. We don't have no control over that. We say that we want work for God, and we want God to mek me work for you. When he comes down and you behold him in the eye, and him tell you 'go and do that', gradually you learn how to work for him. And so working for him is really getting to the people, because as you unite the people, God live, whoever the people them is.

So it's something beyond my ken. My only contact is to show them, this and this, look, 'cause every one, every human being 'pon earth, will know about Rastafari. Reggae music is the vehicle, to spread it. So everyone will know, everyone will have a chance.

Once exposed to your music, what can people do with it?

Live it. That's all they can do, live it. Because if you live in New York, and New York is your land, then live there in righteousness. But remember as soon as you call on this name, the force is final. Your best friend turn against you, your mother and father fight against you. That is why Rastas are true, because they are forsaken. You have to find your own people, so you can have friends again, which is not friends this time but brothers and sisters. Fear is man's greatest enemy.

Do you feel that other religions encompass Rasta, or do they work against it?

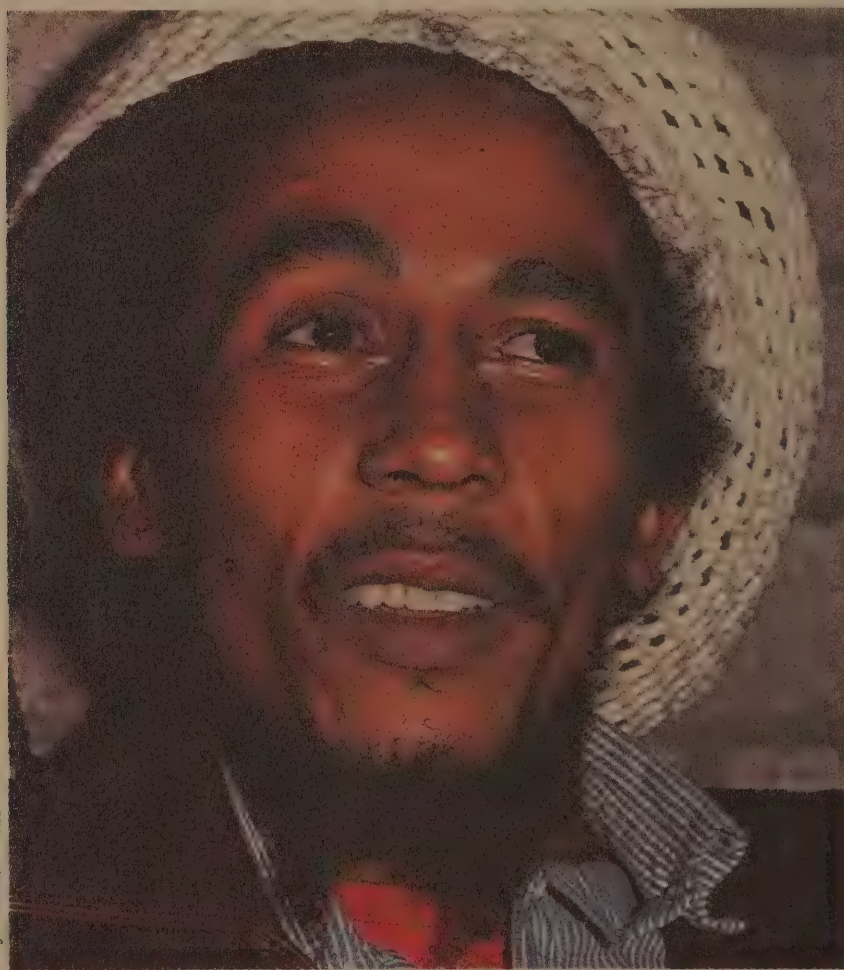
Well, you look at other preachers, him preach a lower society. Him just preach in the Bible the nicer places; him no preach the place where it say you mustn't eat pork, you mustn't eat fish without scales, you mustn't eat this, you mustn't eat that. You must eat cauliflower, you must eat cabbage, you must eat carrots, y'know what I mean? You must drink honey. Him no do business with that. What avail a man to preach if you preach to suit the society? Because in the same Bible there is a fight against all devil society. The same Bible, and some not really dealing with it. Fashion, the best clothes, the showing off when you come to Church ... that can't work.

You seem to affect people so strongly in live performance. Do you ever think they might admire you too much, and put you on a pedestal?

I think the people give me a freedom ... they understand more than those who get the opportunity to express themselves. If the people don't come, nothin' happen. So the people is the t'ing, that's why we go, and not me why them come. Them carry more power than I, and that is it.

I'm very interested in your trip to Africa. What was your reaction to conditions over there?

My reaction to Africa ... what I was looking for in Africa was how the black people in the West suffer, and how Africa have so much opportunity for them. That



Barry Schultz/RETNA

**"Music is the only t'ing everyone listen to, and the musician he can say don't go with the system, learn your own system."**

by two dreads leaping and dancing onto the stage, focusing the spotlight back to the audience, allowing Bob Marley to slip out the amplifier back-line, his work for the night done.

We speak in a Central Park South hotel a few days later, separated from Harlem by a length of red, gold, and green New York ball, reinforcing the exile-in-Babylon image that forms the core of Marley's artistic perspective. Translating Rasta speech is a bit like explaining the

1980.

Your music carries a very powerful message. What do you think of music as a vehicle for carrying morality?

I think music is ... well, before them have school and like that, music used to be the teachers. Music is the only t'ing everyone listens to, and the musician he can say don't go with the system, learn your own system.

Do you think that changes for a more popular kind of music ... the kind you





**"I grew up to be a Rastaman. When I wasn't a Rasta, I was only growing. Everyone is searching something. Maybe all growth is the direction of where you go and find it."**

was one of the things I can't understand. Africa is open for all who know anything at all. Anything you can do is needed there.

*Do you intend turning your energies more toward Africa than the West?*

*Or bring more of the West to Africa?*

Well, the beauty about it is that a people from afar off shall see him and know him, and we from the West see His Majesty as God, because we are the people from afar. People near to him never see him like that. A man lives so near, you never appreciate him. And so we from the West, who really all in the beginning come from there, have to still go there and do the right t'ing.

*Did you enjoy the shows at the Apollo? Were they successful in the way you had envisioned them?*

Well, I always feel we could do better still, 'cause right now I have the hoarseness. Anyhow, I feel like if the people hear the word, then it's good, whether I have a crack in my voice or not.

*Do you ever feel like sometimes you want to write, but the visions just don't come?*

I don't want to write if I don't have no vision. God can give it and he can take it back. And take you with it too.

*Do you consciously try to change your direction? I know that there was some discussion about **Kaya** being a "soft" album as opposed to the harder edges of **Survival**.*

Yes, it's what ya have to do in the making of an album. See, we don't want to run too fast all our time, because that is not good. You have to stay ahead only a certain margin so that the people can reach through it. Man cannot be a prisoner, and if they say ya can't sing a song like "Kaya" again, y'must sing it. When we do "Kaya", and songs like them, it's songs that we really love. We love them as musicians. And at that time, coming off *Exodus*, what we gonna do? Then cool it... and *Kaya* make it come to a time of *Survival*, the way we move on.

*Have you been playing much soccer lately?*

Yeah, mon ... but it's cold outside now. You don't acclimatize, you go through changes, you catch a cold. That's why I hoarse. It don't come like this when the sun a-shine.

*Do you think reggae music is moving as fast into the people's hearts as it might have seemed three or four years ago?*

Sure, sure, because Rasta people get more and more and more.

*Specifically, say, what about a country like America?*

There's plenty Rasta here. They get the same treatment as down in Jamaica. In Philadelphia, them go in with bulldozer, the police shoot down a woman and kill her, I mean a woman with a baby. The police kill her still. In America. Why them so bloody against the Rastas? Nobody can know that.

*And in Jamaica? Are conditions improving there?*

Conditions not improve ... conditions will only improve when the Rasta have the government there.

*Were you a lot different before you became a Rasta? Did it really change your life?*

I grew up to be a Rastaman. When I wasn't a Rasta, I was only growing. Everyone is searching something. Maybe all growth is the direction of where you go and find it. But everyone search for it. When I search and find it was Rasta, then I notice I was Rasta from ever since. The way of life is what I seek for a long time. Not in the sense of eating and clothes, but natural, spiritual living, and the togetherness. I never liked the church

because they always lighting against one another, so I mus' find a different way. Or if I can't find that, God no deh. So when I find Rastafari, I say Yes ... you can't sit in church and tell me 'bout God. Most of the people who stand up are Rasta, because them cannot say it is wrong.

*Some of the things that the Bible predicts in Revelations, do you think that'll be happening in our lifetime?*

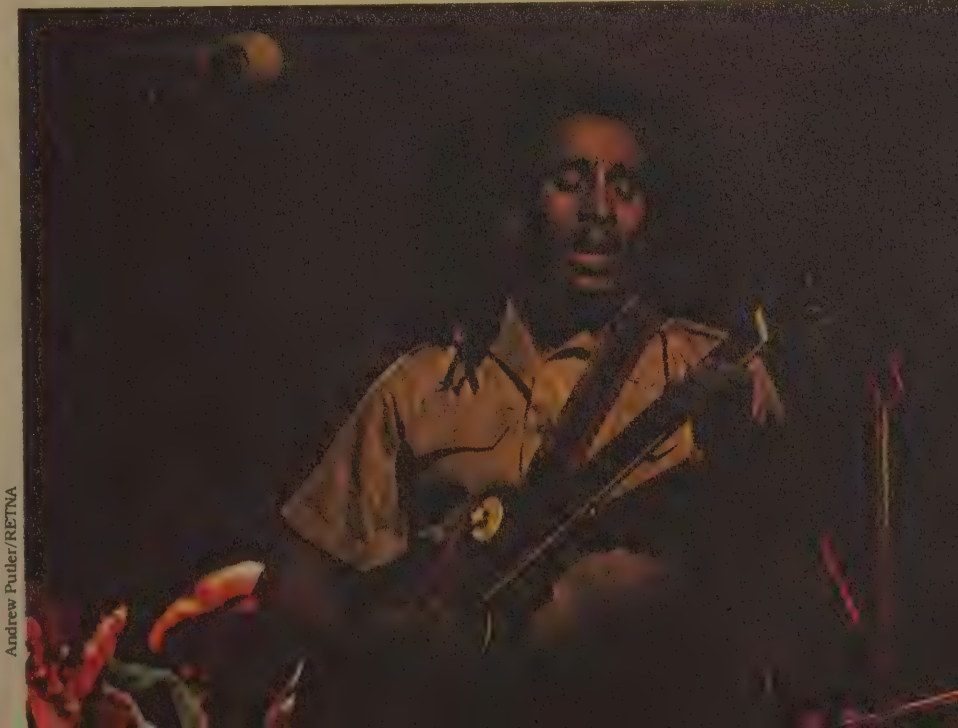
It's happening now. Everything happen now. D'ya hear about the twelve tribes of Israel? This is going on for two t'ousand years to our lifetime, today. Don't let nobody fool you. It's just are you ready? Because it's there waiting, everything is there waiting. And if it's yeah, then say Jah. The people is the power, so when the people ready, that's it.

*Do Rastas pray?*

Daily, minutely, hourly. Rastas live, y'see. Prayin' is just talk, and when you talk, every word you say mus' be acceptable in front of God. 'Let the word of my mouth and the meditation of my heart be acceptable...' So you don't lead a different life and then come to prayer. You make sure you pray continually, so every word you say, God agree with it. That is prayers. And there's other prayer, where you go to some quiet place, and an other prayer, where your whole heart start praying through your mouth. A dreadful t'ing ... When you live Rasta, everything must turn to peace and love, mon, togetherness, and healthful ... a righteousness.

*Do you ever find yourself thinking or doing the wrong things?*

Of course. You think it happens like that (snaps his fingers)? If you're right, you're right, so if you're wrong, you're wrong. God should know. But it pass through. If you never knew this, you would never be complete, never know good from bad. But it is not only good to know good, it is better and good to know the both of them, so you can know what is what. You can't go through the world and pretend. Sometimes you must get militant, load and shoot and defend your right as a people, in the midst of peace and love. To honor your ideology in a prison sentence, or go on in the system, that will never be good. We must come together quick. Get it, and that is it. □











HIT PARADER



# IGGY POP: A REAL COOL GUY

by Lynn Geller

"The equation these days is the machine always outlives the man. You can see a big, black Mercedes rolling through Andalusia or something and it probably belonged to the president of a banana republic who got shot last year. He's dead, but they didn't mess up the car. It's a good car, keep it running and sell it to someone else. This man is going to outlive the car. It's like *The Thomas Crown Affair* — I love the system, but I like to beat it."

It's a good thing that Iggy Pop decided to be a rock star instead of a cult leader or I'd probably be on the 7th Avenue IRT right now wearing a sari and chanting. The guy has, what they used to call, charisma. For those of you who aren't familiar with the

word, it was coined during the 60's to explain how a young, Catholic renegade ascended to the Presidency of the United States. John F. Kennedy, who just happened to be Iggy's hero and role model when he was growing up. "Note the hairdo," Iggy said to me over champagne at Un, Duex, Trois Restaurant in N.Y.C., "J.F.K. overdone." He smiled and actually ... there is a resemblance.

Lately Iggy has been referred to as "the Godfather of punk", which does place him in historical perspective, but doesn't really do him justice. It's true that he knew there was "nothing to do" as far back as the late 60's, an era of mass self importance. It is also true that he was jumping into the audience and cutting himself on stage long before The Sex Pistols got together. With his first recording band, The Stooges, Iggy made albums that not only stand the test of time in a classical

sense, but sound modern today. The subjective minimalism of songs like, "Real Cool Time", "Loose" (possibly the sexiest song in rock and roll), and "I Want To Be Your Dog", was a musical form clearly ahead of its time.

"Can I come over tonight?  
Can I come over tonight?  
What do you think I want to do,  
that's right."

\*\*\*

I say, we will have a real cool time tonight." \*

Iggy Pop, "Real Cool Time"

Let's face it, could any of us, ten years later, say it more succinctly? No. Iggy summed it up then and he is still summing it up today. "I've always been too fucking real for the superstructure," he



Roberta Bayley

"...you have to be good. You have to work your butt off. You have to work yourself right into the grave. I wouldn't go any other way."



told me and it's true. The fact of the matter is that despite personal and professional ups and downs that would have killed a lesser man, Iggy Pop, as a solo artist, has gone on to make album after album of brilliant, uncompromising music.

"I'm looking for one new value,  
Lookin for just one new value,  
Ah, but nothing comes my way." \*\*

Iggy Pop, "New Values"

Since writing and recording the title track of his album, *New Values*, Iggy says that he has grown a few inches above "5'1'", a song he describes as "a metaphor for having unlimited dreams and limited resources." He has also laid down the tracks for another album, as yet untitled, which he will mix at the end of his five week tour of the U.S.A. I interviewed him at the beginning of his tour with the

impressive lineup of Glen Matlock, formerly of The Sex Pistols, Brian James of The Damned, Ivan Kral of the Patti Smith Group, and Klaus Kruger on drums. A self confessed workaholic, he began the interview by telling me that he had gone out the night before for the first time in three months.

HP: What do you usually do?

Iggy: I read books, sleep when I'm not working or think, I think, and I hang out at Japanese restaurants. There isn't a Japanese restaurateur in the free world outside of N.Y.C. who doesn't know me. I literally make a haunt of them. I know them in Copenhagen, I know Japanese restaurants in Africa!

HP: When did you start getting hooked on them?

Iggy: When I was nineteen. There was a macrobiotic movement of which I was a part and the yen never left me. Yea, I never

lost my yen for Japanese food.

HP: Why do you live in Germany?

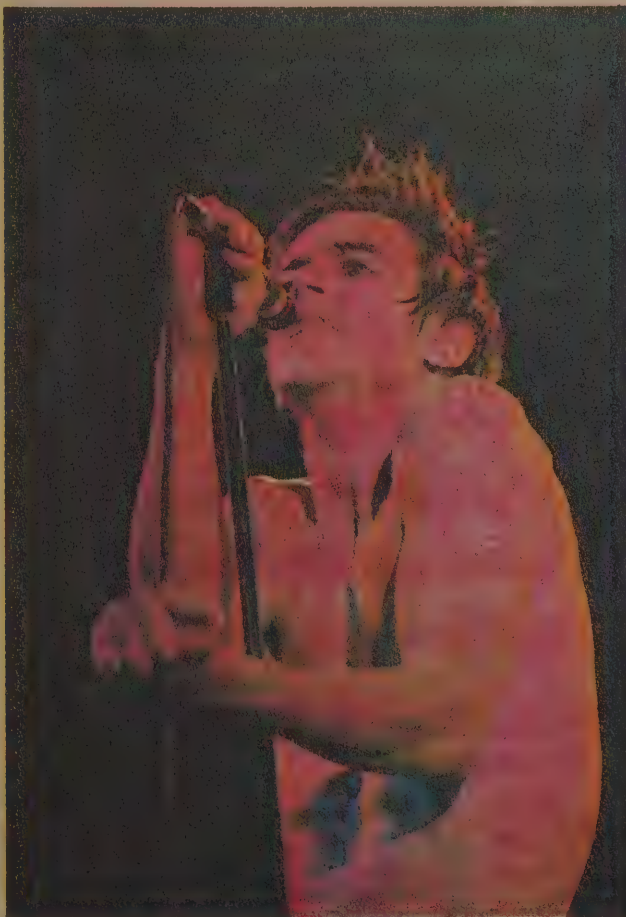
Iggy: I never liked it here. I always felt out of place and I feel very at home in Germany. I think everyone needs a home. I've only seen mine for about eighteen days this year, although last year I was there a long time. I don't get home much, but at least it's still there in my head, in the subjunctive mood, you still know that it exists. It's very important because it has given me a stability I used to lack.

HP: Do you feel like an expatriate — do you think you'll ever come back?

Iggy: Not if I can help it. But "come back", listen, I'm here to work. To work I love to come here. But to actually live my life, no. It's not just that I don't like America, really, it's that I know how things work here, what makes things tick, and I like to try to push to the new. I like to go to new places where I don't know what the deal is,



Roberta Bayley



Richard E. Aaron/THUNDER THUMBS.

"Basically, I've given up all, probably the last little vestiges of what you call personal life, for what I do. I don't think anyone wants to see a person on stage."

"This is the first tour I've done in three years without a nanny. I always have a nanny, usually a woman. To make up the clothes, find the hotel key, uncross my eyes."



what's motivating people, and find out, butt in. That's how I get my kicks.

*HP: When you were growing up in Detroit, did you identify with the culture, or can you think of a time when all of a sudden it didn't appeal to you and you separated from it?*

*Iggy:* Finally and irrevocably I snubbed it when I was about 18 and I looked around and it suddenly occurred to me that the young adults I was looking at who were

older than me weren't looking so good. It seemed like they were getting their gratification from too many different sources and something didn't add up. It was like they'd go home and get dinner from the wife, then go out and get screwed. They'd submit to the boss to get money to tell someone else what to do, and it all didn't make sense.

I said to myself very consciously that I wanted to lead a one piece life. I was too

smart to be a forest ranger, but I wanted healthy air, clean air in a dirty place. Music provided that for me. It was a way that I could lead a one piece existence with unity in my life. It's like the Indian and the buffalo. The Indian used to use the ear for one thing, the teeth for another, the fur, the whole animal. I use my music the same way. I've got friends — the guys I make music with, I've got money — the money I make from playing music, I've got a job — the job of making music. I get exercise from my music. I get a place to live wherever it is I'm making music. It's a whole world to me. I have a very umbilical relationship to it. I could not exist without it — I'd turn into a mirage.

*HP: Were you alienated growing up until you had this focus?*

*Iggy:* Yes, because I had no way to respond. I had no way to overcome my own awkwardness. I had no outlet. I had no way to find grace in my life. Some people say, "I wanted to show the other kids." It's not that. Everyone's got to find a way sooner or later, everyone does get compelled to try and seek some sort of way to have grace in their life, and that's when I got mine. From music, you know.

*HP: What musicians did you admire at the time?*

*Iggy:* Jagger. Keith Richards, who I consider to be the finest musician of our age. Muddy Waters, John Coltrane, Archie Shepp. The usual list.

*HP: Why did you go out into the audience and break down those barriers?*

*Iggy:* It was my only means of completely, without any doubt in anyone's mind, engaging them. I lacked certain other skills so I used those. I know a way — guts! It was one more strategy. It's all been overblown in the press. It was a clever strategy. It got me a lot of attention and I could still do it if I felt like it — I know how, but it's a strategy.

*HP: Do you feel like you were ahead of your time?*

*Iggy:* In the sense of format more than content. Really what I did was I found a way to bring music to the common man. I bypassed the blues. I said, you don't need to learn a blues lick and play in four/four time — cut that — give me that guitar, I'll show you some music. If the brain is sharp enough, you can hit the spot.

*HP: How do you feel about "new wave"? It's been awhile since kids in this country felt they had a right to pick up a guitar and sing.*

*Iggy:* You still have to be good to have the right to get up there and sing. It doesn't have to be categorized, but you have to be good. You have to work your butt off. You have to work yourself right into the grave. I wouldn't go any other way.

If there's a new wave, I would hope it has less to do with music than it does to do with self determination. On tour it's hard to look after yourself. This is the first tour I've done in three years without a nanny. I always have a nanny, usually a woman. To make up the clothes, find the hotel key, uncross my eyes. I wanted to see if I could do it without one. Things like that, that's what I think it should all be about.

*HP: How do you feel about the self destructive period of your life?*

*Iggy:* Gruesome. Even when I speak about it myself. I don't want to know about it. I've forgotten it. It's painful and really makes me feel like a jerk. I can hardly think of those times — Satan get thee behind me.



Robert Bayley

**Iggy — a profile in courage...**

(continued on page 62)



With the release of their last two albums (*Infinity* and *Evolution*), Journey has risen from almost total obscurity to national prominence. There are several reasons for that success. Some point to the addition of lead singer Steve Perry, a talented vocalist who also writes great tunes, like their current hit "Lovin', Touchin', Squeezin'." Others credit the shift from their earlier instrumental music to a more accessible, tune-oriented style. Whatever the cause, Journey's time has definitely arrived.

Steve Smith is the latest addition to the group, chosen to replace former drummer Aynsley Dunbar who left Journey after it had become apparent to all concerned that he and the others were moving in different directions.

The first time Smith ever saw Journey was in 1978 when he opened their *Infinity* tour as a member of Montrose. "During that time everybody in Journey watched me play, and I watched them and we got to know each other," says Smith. At the end of the tour Smith was asked to join the group.

How did he feel about fitting into someone else's shoes?

Calling from his Mill Valley, California home, Smith explained that it's only now, with the new album, that he feels he's able to bring his own personality into the music. "When I first joined the band I had to learn all the old music that Aynsley had played, I had to learn all his parts and kind of adapt my style a bit to go with what he was doing. That was the hardest thing for me to do. Now that we're writing the music as a group with me in the band, it's much easier because I don't have to try to be somebody else."

HP: How is being part of a rock band different from playing with jazz groups? (Smith played with Jean-Luc Ponty, among others.)

Smith: When you play with a jazz leader you're just a side man and they hire you to go on tour with them. You're not actually in the band. In that kind of situation I'd be working for someone else, they tell me what to do and I have to do it and if I don't do it, I don't stay in their band. With Journey I'm not really working for someone else, all five of us are working together.

# STEVE SMITH HELPS JOURNEY EVOLVE

## An Inside Look At Journey's New Line-Up

"Everybody's going to be in there equally, putting in his share."





HP: Is this more fun?

Smith: I think so. I like the rock and roll audience because they're just so wild, they're really enthusiastic. Playing in a rock band is real rewarding because I get to contribute my share, everyone listens to what everybody has to say — they don't say just be quiet and do what I tell you to do.

HP: What did you think of Journey the first time you heard them?

Smith: I thought they were great. It was my favorite band, that's why there was such good rapport between us.

HP: When you listened to Aynsley did you think I could do better?

Smith: I used to watch him every night and I would think about that — what it would sound like if I was playing, but that was back then, while it was happening nobody mentioned it, nobody even thought of it. It wasn't until much later, after that tour was done that my joining the band came about.

HP: Were you surprised when they asked you?

Smith: Yeah, I really was. I was visiting my folks in Boston and I got a call from the



Left-to-right: Neal Schon, Steve Smith, Steve Perry, Ross Valory and Gregg Rolie

manager (Herbie Herbert), it was August 1978, and he asked me if I was into joining the band so I said yes. I was completely surprised.

HP: Was it a dream come true?

Smith: Well, it was exactly what I was looking for, so yeah. Then, in September, we start-

ed rehearsing. I had to rehearse all the old material that they had done before because we had to go out and do some shows — I had to learn all the old music in one month. They wanted to see if I would really work out, you know, and then we did the shows and it worked fine so we started

working on *Evolution*.

I feel like I was a part of *Evolution* because I was on the record but not so much as this record (Journey was getting ready to record their 6th album when this conversation took place), because a lot of those songs were already written when Aynsley was in the band. All the music for this next album was written when I was in the group so it's much more a personal statement of the five of us right now. It's more of our personalities coming through.

HP: Where are you going to record?

Smith: We're going to record in San Francisco because everybody lives around here. We've been going to Los Angeles to record but we've been on the road so much if we went to L.A. to do this record we wouldn't be home at all, maybe two months out of the year. We've just finished rehearsing and now we're going to record.

HP: Is Roy Thomas Baker producing again?

Smith: No, Geoff Workman is going to be the producer. (Workman engineered Journey's last two albums.) Our live sound engineer, Kevin Elson, is going to be the co-producer and we're going to produce too ... Everybody's just going to be in there equally, putting in his share.

It'll probably take us about three months to do the album. We've rented the studio for 24 hours a day so we can use it as long, or as little, as we want. On the last record we worked 8 hours a day, 7 days a week, real steady, and this time we'll try to do something like that — maybe even more because we don't have just 8 hours. We can go in for 5 hours and take 2 hours off and then go in for 5 or 6 more hours.

HP: Is it going to be very difficult from *Evolution*?



"Steve's voice is very unique, there's nobody that quite sounds like him..."





Gary Gershoff/THUNDER THUMBS

"When I first joined the band I had to learn all the old music that Aynsley had played, I had to learn all his parts and kind of adapt my style a bit..."

**Smith:** Yes, there's more instrumental music on it, not so much instrumental songs, there are no instrumental songs, but there's more playing on it. The last two albums were vocally dominant, now it's kind of evening out. The songs are different from anything Journey's ever done before. It's impossible to describe in words — we're going to continue in the areas that we're real strong in, that people enjoy hearing us do, but we're also going to go into some different areas, some lighter areas where we play more subtle tunes. We're going

to play some more hard rock too. It's going to develop in all kinds of different areas we haven't gotten into before.

**HP:** Have you already picked a title?

**Smith:** Right now the tentative title is *Departure*, to signify that we're going off in different directions, not to signify that we're leaving, as some people think, ha ha ha.

**HP:** What about the new stage show? I hear it's going to be spectacular.

**Smith:** Well, I haven't seen it yet so I don't know. Nobody's seen it yet, but we hear it's

going to be great.

**HP:** What do you think sets *Journey* apart?

**Smith:** Well, I think some of it has to do with the musicianship of the group — everyone really plays well. Steve's voice is very unique, there's nobody that quite sounds like him, and it's really exciting what we do in live performances, we really generate a lot of energy. All those things really help. Our office really helped too — they've built up a really good rapport with all the people we work with so people enjoy working with us. That turns over and we get a lot of work,

we get to play a lot. It's hard to say exactly what one thing it is, there are all kinds of reasons for our success.

**HP:** Whose idea was it to include all those "thank-you's" on the record sleeve? (The band thanked just about everyone from the people in the San Francisco Bay Area to the concert promoters.)

**Smith:** It was probably our manager's. He presented the idea to us and everybody agreed and thought it was a good thing for us to do because people really enjoy seeing that their work is appreciated. □ D. ZIMMERMAN



No, this isn't the Who arriving in New York, it's a scene from the reason why they came to New York, "Quadrophenia". The band was on hand for the film's New York premier, and were no doubt delighted with the enthusiastic reception that the film received. Unlike most rock movies which get shuffled off to drive-in double features, "Quadrophenia" has proved that the Who have a class act.



## HOW THE WHO PROMOTED THEIR MOVIE

The release of the original motion picture soundtrack to the Who's production of their rock-opera *Quadrophenia*, distributed in America by World-Northal, was accomplished with the kind of cooperative promotional tactics which are becoming increasingly common as the film and music industries join forces. As far back as mid-September, 1979, when the Who played a series of dates at the Capitol Theater in Passaic, N. J., and at Madison Square Garden, Polydor has been making the public aware of both the film and its accompanying soundtrack. A

gala screening was held right in the middle of the Who's stay in New York to which important members of the music press, radio and retail buyers were all invited, followed by a reception at the Plaza Hotel with group members Pete Townshend, John Entwistle and Kenney Jones all present.

With the album preceding the release of the film by a few weeks, public interest was fanned through the use of favorable notices garnered from English and European media, which were sent to members of the music press and radio. Lavish in-

store displays, including mobiles, posters and album jacket set-ups, were also employed. On the radio side, screenings were arranged in various cities, coordinated through the local stations, who ran contests to choose those lucky listeners who would receive tickets. This was done not only in New York, but in Detroit, Paramus, N. J., Philadelphia, Boston and Orlando, FL. Give-aways stressing the time theme of "5:15," the single from *Quadrophenia*, were also arranged through various radio stations around the country. □

Besides attending the premier, the band also took time out to visit some of New York's new wave nightclubs. Here Whoers John Entwistle and Kenney Jones arrive at The Mudd Club for an evening of rock and roll lifestyle 79.







Etty Inman — Goldmark/RETNA



Etty Inman — Goldmark/RETNA

John and Roger and Kenney join Sting (who plays Ace in the movie and was a founder of The Police) during the gala party.

John poses for a photo and has a chat with local scene makers at the Mudd Club.

When the film itself opened at eighteen metropolitan area theaters, a true word-of-mouth about it had already been created, spurring not only album sales but ticket sales as well. Throughout the period of intensive marketing and promotion, Polydor Records worked hand-in-hand with not only World-Northal, the film distributor, but with the Who offices in New York and London as well. At the film's New York premiere, the Who, minus Townshend this time, but with lead singer Roger Daltrey in tow, came to New York for interviews and a " '60's Mods and Rockers" party held at the chic downtown dance club, the Mudd.□



Sting slips into his shades while he and a group of Mudd Clubbers discuss the cinematic success of his portrayal in "Quadrophenia".



Etty Inman — Goldmark/RETNA

Elsewhere around town, Pete Townshend chats with Rodney Dangerfield and Robert Klein before taping Klein's radio show to promote the movie.

Ebet Roberts



# SONG INDEX

56/Dig The Gold

46/Jane

44/Last Train To London

44/Long Run, The

46/Longer

48/Lonely Eyes

50/Lost Her In The Sun

56/Money (That's What I Want)

54/Move Your Boogie Body

46/Only Make Believe

50/Rebel Rouser

42/Romeo's Tune

52/Sara

42/She's In Love With You

56/Shout And Scream

52/Star

45/When I Wanted You

43/Why Me

56/Wonderland

54/Workin' My Way Back To You

48/You're Gonna Get What's  
Coming

## ROMEO'S TUNE

*(As recorded by Steve Forbert)*

**STEVE FORBERT**

Meet me in the middle of the day  
Let me hear you say ev'rything's  
okay

Bring me southern kisses from your  
room

Meet me in the middle of the night  
Let me hear you say ev'rything's all  
right

Let me smell the moon in your  
perfume.

Gods and years will rise and fall  
And there's always something more  
Lost in talk I waste my time  
And it's all been said before  
While further down behind the  
masquerade

The tears are there  
Oh I don't ask for all that much  
I just want someone to care.

Meet me in the middle of the day  
Let me hear you say ev'rything's  
okay, all right.

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## SHE'S IN LOVE WITH YOU

*(As recorded by Suzi Quatro)*

**MIKE CHAPMAN  
NICKY CHINN**

She's in love with you  
That's all she wants to do  
She'll never let you down  
She'll never fool around  
'Cause she's in love with you.

So if you see her all alone one night  
Walk up to her discreetly  
Ask her why

And if she replies with words that  
don't make sense  
It may be just because she's shy  
Don't take advantage of her lack of  
understanding

Just because you think you could  
Treat her right  
Treat her good

Take her home and make her feel  
the way she should  
'Cause she's in love with you.

So if you happen to be out one night  
As someone asks you where you're  
gonna go

Just remember she's not like the  
other girls

She may not want them all to know  
Tho' she may need a little time  
She never wants to stand in line the  
way they would

So treat her nice  
Treat her good

Treat her like you know you should  
You may never find another girl like  
her.

'Cos she's in love with you  
That's all she wants to do  
She'll never let you down  
She'll never fool around  
'Cos she's in love with you.

So take her home and hold her close  
Touch her where she feels it most  
But be true

And when she's makin' love to you  
She'll do what you want her to  
Treat her good

Treat her like you know you should  
You may never find another girl like  
her.

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## WHY ME

(As recorded by Styx)

DENNIS DE YOUNG

I guess we used to be the lucky ones  
Whose fortune smiled on ev'ryone

Stop

A voice said you best beware  
Stop

Bad luck is ev'rywhere  
And sure enough the voice was right  
My luck had changed the world  
overnight

Stop

Please tell me what went wrong  
Stop

I can't take these ups and downs.

Hard times come  
And hard times go  
And in between you hope and pray  
The scars don't show  
'Cause life is strange  
It's so unsure

The days you hardly make it through  
You swear that there's a curse on  
you

Where nothing seems to fit  
And things won't go your way  
You know you've had enough  
You've got the right to say  
Why me, why me.

Stop

Here comes anxiety

Stop

Won't you please let me be  
I need relief.

Hard times come  
And hard times go  
And in between you hope and pray  
The scars don't show  
'Cause life is strange  
It's so unsure

The days you hardly make it through  
You're sure that there's a curse on  
you

Where nothing seems to fit  
And things don't go your way  
You know you've had enough  
You can't take another day  
Where to go and what to do  
You've got those bills to pay  
You're really not alone you know  
'Cause ev'rybody says

Why me, why me

Why me that's what I wanna know  
You know what I mean

What

I don't know.

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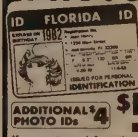


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## LAST TRAIN TO LONDON

(As recorded by Electric Light  
Orchestra)

JEFF LYNNE

It was nine twenty-nine, nine  
twenty-nine back street big city  
The sun was goin' down  
There was music all around  
It felt so right

It was one of those nights  
One of those nights when you feel  
the world stop turnin'  
You were standin' there  
There was music in the air  
I should have been away  
But I knew I'd have to stay.

Last train to London  
Just headin' out  
Last train to London  
Just leavin' town  
But I really want tonight to last  
forever  
I really wanna be with you  
Let the music play on down the line  
tonight.

It was one of those nights  
One of those nights when you feel  
the fire is burnin'  
Ev'rybody was there  
Ev'rybody to share  
It was so right  
There you were on your own

Lookin' like you were the only one  
around

I had to be with you  
Nothin' else that I could do  
I should have been away  
But I knew I'd have to stay.

Last train to London  
Just headin' out  
Last train to London  
Just leavin' town  
But I really want tonight to last  
forever

I really wanna be with you  
Let the music play on down the line  
tonight.

Underneath the starry sky  
Time was still but hours must really  
have rushed by  
I didn't realize but love was in your  
eyes

I really should have gone  
But love went on and on.  
Last train to London  
Just headin' out  
Last train to London  
Just leavin' town  
But I really want tonight to last  
forever  
I really wanna be with you  
Let the music play on down the line  
tonight.

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## THE LONG RUN

(As recorded by Eagles)

DON HENLEY  
GLENN FREY

I used to hurry a lot  
I used to worry a lot  
I used to stay out till the break of day  
Oh that didn't get it  
It was high time I quit it  
I just couldn't carry on that way  
Oh I did some damage I know it's  
true  
Didn't know I was so lonely till I  
found you  
You can go the distance  
We'll find out in the long run  
(In the long run)

We can handle some resistance  
If our love is a strong one  
(Is a strong one)  
People talkin' about us  
They got nothin' else to do  
When it all goes down  
We will still come through  
In the long run  
Ooh I want to tell you

It's a long run.

You know I don't understand  
Why you don't treat yourself better  
Do the things, the things that you do  
'Cause all the debutantes in  
Houston baby  
Couldn't hold a candle to you  
Did you do it for love  
Did you do it for money  
Did you do it for spite  
Did you think you had to honey  
Who is gonna make it  
We'll find out  
In the long run  
(In the long run)  
I know we can take it  
If our love is a strong one  
(Is a strong one)  
Well we're scared but we ain't  
shakin'  
Kind of bent but we ain't breakin'  
In the long run  
Ooh I want to tell you  
It's a long run  
In the long run  
In the long run.

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## WHEN I WANTED YOU

(As recorded by Barry Manilow)

GINO CUNICO

Though we're going our sep'rate ways

There can only be brighter days  
'Cause I didn't mean that much to you

Work it out don't lose the fight  
You can make it turn out right  
'Cause you've got the heart to be secure.

When I wanted you  
I needed you  
And I still can't bring myself to say  
I'm over you  
When I gave you time to make up  
your mind  
You turned your back on me  
And now I've got to turn my back on you.

After all that we've been through  
Leavin' you is so hard to do  
But when I close my eyes I don't feel  
the pain  
What was wrong and who was right  
In the end you see the light  
'Cause you think a lot when you're  
on your own.

When I wanted you  
I needed you  
And I still can't bring myself to say  
I'm over you  
When I gave you time to make up  
your mind  
You turned your back on me  
And now I'm turning mine on you.

Now you're on your own  
How does it feel  
To feel the way I used to feel.

When I wanted you  
I needed you  
And I still can't bring myself to say  
I'm over you  
When I gave you time to make up  
your mind  
You turned your back on me  
And now I'm turning mine on you  
When I wanted you.

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## LONGER

(As recorded by Dan Fogelberg)

**DANIEL FOGELBERG**

Longer than there've been fishes in the ocean

Higher than any bird ever flew  
Longer than there've been stars up in the heavens  
I've been in love with you.

Stronger than any mountain cathedral

Truer than any tree ever grew  
Deeper than any forest primeval  
I am in love with you.

I'll bring fire in the winters  
You'll send showers in the springs  
We'll fly through the falls and summers

## JANE

(As recorded by Jefferson Starship)

**FREIBERG  
McPHERSON  
CHAQUICO  
KANTNER**

Jane you say it's all over  
For you and me girl  
There's a time for love and a time for lettin' it be baby  
Jane you're playin' a game called  
Called hard to get by its real name  
Makin' believe that you just don't feel the same oh Jane.

Jane you're playin' a game  
You never can win girl  
You're stayin' away so I'll ask you where you been baby  
Like a cat and a mouse  
From door to door and house to house

## ONLY MAKE BELIEVE

(As recorded by Bell & James)

**LEROY BELL  
CASEY JAMES**

Only yesterday  
This old man winter came to stay  
Chased the sun away  
And then the band forgot to play  
Even the circus clown had lost his smile  
My favorite movie star went out of style  
Even the cavalry came much too late to play.

I want to stop  
And go back again  
Call it a dream  
'Cause then it's only make believe

With love on our wings.

Through the years as the fire starts to mellow  
Burning lines in the book of our lives  
Tho' the binding cracks  
And the pages start to yellow  
I'll be in love with you  
I'll be in love with you.

Longer than there've been fishes in the ocean  
Higher than any bird ever flew  
Longer than there've been stars up in the heavens  
I've been in love with you  
I am in love with you.

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Don't you pretend you don't know what I'm talkin' about.

Were all those nights we spent together hey hey  
Only because you didn't know better

I gotta know  
Jane you're playin' a game  
You're playin' a game  
Playin' a game.

Oh Jane you're playin' a game  
Of hide and go seek  
Jane you're playin' for fun  
But I play for keeps (yes I do)  
Jane, Jane, Jane  
That's a game on me yeah  
Jane, Jane, Jane  
So plain to see  
Jane, Jane, Jane.

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Only make believe  
Make believe.

Men up on the moon  
They say we'll all be up there soon  
Houses made of glass  
Prophets predict they'll never last  
I've given you everything I had to give  
I've never held back the tears  
That we could not forgive  
I'm caught up inside this song  
That's where I live.

I want to stop  
And go back again  
Call it a dream  
'Cause then it's only make believe  
Only make believe  
Make believe.

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# An ATLAS BODY? In 7 days

my method of DYNAMIC-TENSION starts giving you results you can feel and your friends will notice. Big, useful muscles. Gain pounds in weight where needed.

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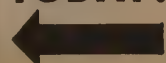
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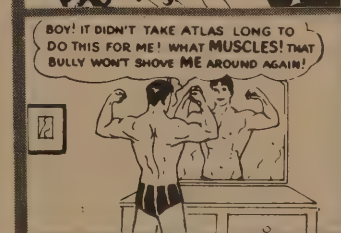
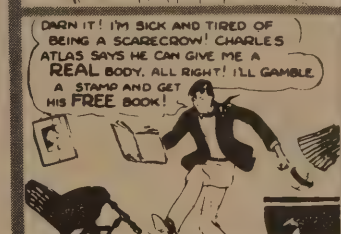
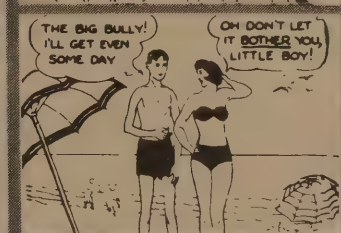
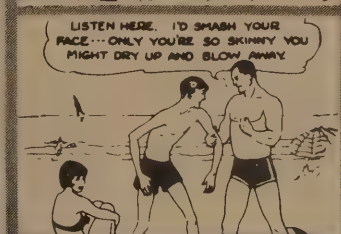
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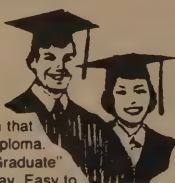
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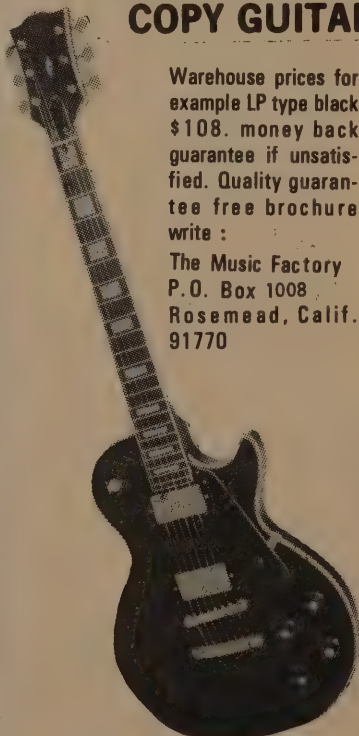
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## LONELY EYES

(As recorded by Robert John)

**MIKE PICCIRILLO**

'Cross the crowded room  
See her sittin' all alone  
Lookin' like an angel  
With no place to call home  
Strikin' up a conversation  
Begin by tradin' names  
She begins to smile  
And they begin to play the game  
She's heard ev'ry line  
They're a dozen for a dime  
But tonight she's gonna listen one more time.

Lonely eyes say she's willin'  
Lonely eyes show her feelin'  
She's seen too many nights  
Too many lovers  
Maybe tonight won't be like all the others.

Sad lines on her face  
Show a lonesome midnight queen  
Nothin' left to hope for  
Nothin' left to dream  
And lately all her lovers  
Have begun to look the same

Names that have no face  
Faces without names  
She's heard ev'ry line  
They're a dozen for a dime  
But tonight she's gonna listen one more time.

Lonely eyes say she's willin'  
Lonely eyes show her feelin'  
She's seen too many nights  
Too many lovers  
Maybe tonight won't be like all the others.

It's hard to face the mornin'  
With a stranger by her side  
But late at night it's easier  
To overcome her pride  
So she tells him that she loves him  
Said she knew it from the start  
But they both know she's lyin'  
It's not comin' from her heart.

Lonely eyes say she's willin'  
Lonely eyes show her feelin'  
She's seen too many nights  
Too many lovers  
Maybe tonight won't be like all the others.

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## YOU'RE GONNA GET WHAT'S COMING

(As recorded by Bonnie Raitt)

**ROBERT PALMER**

You came up on me like a landslide  
Once in a while I get taken like that  
And I like it  
And I've got a Thunderbird parked  
right outside  
Give me a minute to finish this thing  
And we'll light it  
Woo in all this heat  
It's a job keeping cool woo  
And I could fry an egg on you woo.

You came up on me like a landslide  
Once in a while I get taken like that  
And I like it  
You're gonna get what's coming  
You've been asking for it two days  
running  
You're gonna get what's coming  
You're gonna get what's coming to you.

I hope that you're half as intrepid as  
you make out  
More often than not  
I'll bet you never got what you asked

for  
Keep on pouring until you hear me  
shout  
And turn up the sound if you want  
me to drive any faster  
Caution went out when you walked  
in the room  
If it never came back it would be too  
soon.

You came up on me like a landslide  
Once in a while I get taken like that  
And I like it  
And I've got a Thunderbird parked  
right outside  
Give me a minute to finish this thing  
And we'll light it  
Woo in all this heat  
It's a job keeping cool woo  
And I could fry an egg on you woo.

You're gonna get what's coming  
You've been asking for it two days  
running  
You're gonna get what's coming  
You're gonna get what's coming to you.

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Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

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Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods REVERSE CALORIES actually take weight from the body!

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## REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods—foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

## WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat THREE POUNDS of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

## GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES destroy fat and neutralize the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

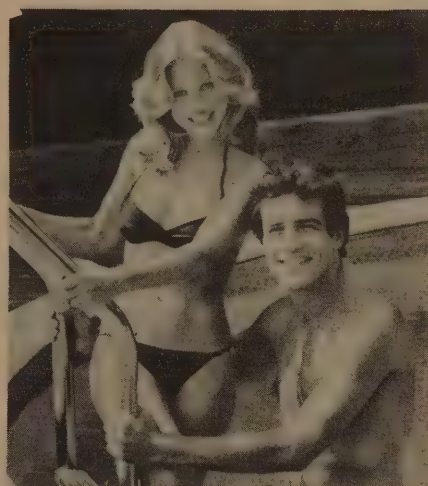
R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

## YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT! Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and boggle, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimsness . . . it's easy to dissolve that extra fat with foods," he said. It's no-cook cooking all the way, in most cases—no mix, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• SOMETHING TO LOOK FORWARD TO EACH DAY! —For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• YOU CAN SEE IT HAPPENING—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, each morning—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

• YOU STAY SLIM PERMANENTLY!—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as ONE DAY—with amazing Speed Reducing Foods!

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The more you eat the more you lose...

## REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a MINUS value calorically—they take away rather than add fat! The first hint that some foods really DO take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

## Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely MINUS foods and CAUSED AN ACTUAL WEIGHT LOSS! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like REVERSE CALORIES! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

## You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing OVER A POUND A DAY—EVERY DAY—day after day, while stuffing yourself with amazing Speed Reducing Foods!

## THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he tallied up the score, average weight loss, was OVER A POUND A DAY! The notion that it isn't safe to lose over a pound a day was BLASTED, said this doctor, and the Speed Reducing Diet PROVED itself, in case after case!

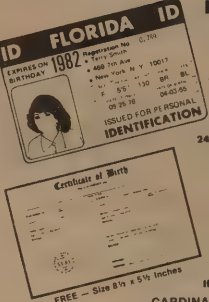
• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!



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## REBEL ROUSER

(As recorded by Bob Welch)

BOB WELCH

He had a lot to offer  
A teenager born to suffer  
But silence was golden in those days

And they dreamed about him  
The way he combed his hair  
Oh what you wouldn't give  
If you could've been there  
There was grease on the street  
As the war gave birth to James.

Young, tough so defiant  
Well in the fifties he was giant oh oh

It's time take a look at James  
Ev'rything has changed.

His smile came only rarely  
Even then it was a smile that barely  
sacrificed the mood we found so new.

'Cause he was a rebel rouser  
He was hands on hips  
He was lookin' back in anger  
'Cause mama used a whip  
There was grease on the street  
As the war gave birth to James.

North and south, east of Eden  
He doesn't even need no reason oh oh

It's time to take a look at James  
Ev'rything, ev'rything, ev'rything  
has changed  
He was a rebel rouser.

He was a rebel rouser  
He was hands on hips  
He was lookin' back in anger  
'Cause mama used a whip  
There was grease on the street  
As the war gave birth to James.

Ridin' down a two-lane alley  
Pedal to the metal straight to the valley oh oh oh

It's time take a look at James  
Ev'rything, ev'rything, ev'rything,  
ev'rything has changed  
Ev'rything has changed.

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## LOST HER IN THE SUN

(As recorded by John Stewart)

JOHN STEWART

Given any day there's a jet flying somewhere

Aw she bought a ticket and she vanished in the sky  
How was I to know she was leavin' in the mornin'

I never heard her go  
She never said goodbye.

I learned to love the night  
'Cause the light's gonna get 'cha  
Right between the eyes  
In the morning like a gun  
You're reachin' out your hand  
And she's not there beside you  
Oh what can I say.

Lost her in the sun  
What have I done  
Lost her in the sun  
Lost her in the sun  
Ooo lost her in the sun  
Ooo lost her in the sun  
Lost her in the sun  
Aw lost her in the sun.

Fire up your heart  
For the room is gettin' cold now  
It always gets cold  
For the riders of the night  
You carry their scar when you know what lonesome is  
Lookin' for a home like a bird in flight.

And what have I done  
Lost her in the sun  
Lost her in the sun  
Ooo lost her in the sun  
Ooo lost her in the sun  
Ooo lost her in the sun  
Lost her in the sun  
Aw lost her in the sun  
Ooo lost her in the sun  
Ooo lost her in the sun  
Ooo lost her in the sun.

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# Is it true the amazing secret of TELECULT POWER AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE...

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here accurately reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim...

## "Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you..."

- "How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- "How a man used this method for a pocketful of money!"
- "How a woman used it to fill an empty purse!"
- "How a farmer received a pot full of gold!"
- "How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- "How a woman used this method to regain her lost youth!"
- "How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- "How a woman used it to bring her mate to her, without asking!"
- "How another woman summoned a man to her—out of thin air!"
- "How a man heard the unspoken thoughts of others, with this secret!"
- "How a woman saw behind walls and over great distances, with it!"
- "How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

## "How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time—commanding others to sleep, get up and come to him, talk or not talk—and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument—called a Tele-Photo Transmitter—that concentrates your thoughts, and sends them like a streaking bullet to their destination!

**OTHERS OBEY SILENT COMMANDS!** Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands..."

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did..."

"No one can escape the power of this method," says Mr. Dubin. "Everybody—high or low, ignorant or wise—all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

**HEARS THE THOUGHTS OF OTHERS!** Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed."

**SEES BEYOND WALLS, AND OVER GREAT DISTANCES!** Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

**MAKES WOMAN APPEAR—SEEMINGLY OUT OF THIN AIR!** With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there—standing before him, as real as life—was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There—smiling, with arms outstretched in greeting—stood living proof of the most astounding discovery of the Century!

## Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument—your mental equipment—requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire—called a Photo-Form—then sit back, relax, and watch this powerful secret go to work!"

## "Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for Jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning... a surprise gift of a pearl necklace, and matching silver bracelets... a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

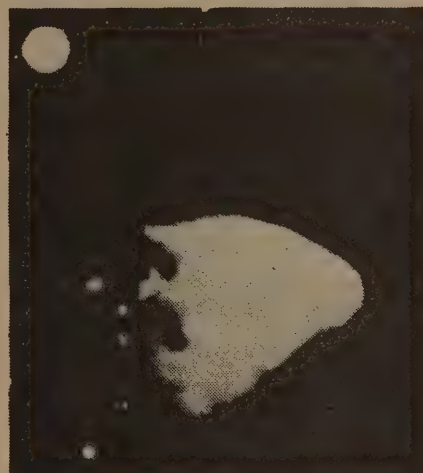
"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love... draw favors, gifts, new friends... or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others... men and women in all walks of life... worked every time... and it will work for you, too!"

## Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money... easily enough to tide him over... What made him discover this forgotten cash?

## Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball... and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

## Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

## The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few...

• **REGAINS HAIR GROWTH!** You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• **ROLLS DICE 50 TIMES WITHOUT MISSING ONCE!** As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• **DISSOLVES ALL EVIL!** You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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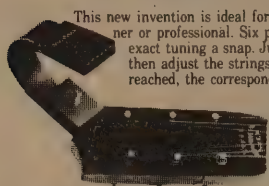
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## STAR

(As recorded by Earth, Wind & Fire)

MAURICE WHITE  
EDDIE del BARRIO  
ALLEE WILLIS

In the sky shines a star  
Spaces near and far callin' out who  
you are

They're smilin' in the night.

Star bright, star light  
Beam across the sky  
Fallin', callin'  
Can you tell me why  
Star bright, star light  
Mighty light to see  
Shinin', smilin'  
Down on you and me.

Stars hide from the rain  
It turns against the pain  
Foolin' many in the game  
While smilin' in the night.

Star bright, star light  
Beam across the sky  
Fallin', callin'  
Can you tell me why  
Star bright, star light  
Mighty light to see  
Shinin', smilin'  
Down on you and me.

I can feel the dark take the night  
apart

But then the stars come out and lift  
my heart whoa ah yeah  
Believin' there's a star for ev'ryone  
Makes it easier to recall  
That together for the children of the  
world

There's a star smiling for us all.

Star bright, star light  
Mighty light to see  
Shinin', smilin'  
Down on you and me.

Star, shining high  
Cultivating my desire  
Graceful in the sky  
While smiling in the night.  
(Repeat chorus)

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## SARA

(As recorded by Fleetwood Mac)

STEVIE NICKS

Wait a minute baby  
Stay with me awhile  
Said you'd give me light  
But you never told me 'bout the fire.

Drownin' in the sea of love  
Where ev'ryone would love to drown  
But now it's gone  
It doesn't matter what for  
When you build your house  
Then call me home.

And he was just like a great dark  
wing  
Within the wings of a storm  
I think I had met my match  
He was singin' and undoing and  
undoing the laces  
Undoing the laces.

Said Sara you're the poet in my heart  
Never change  
Never stop  
But now it's gone  
It doesn't matter what for  
But when you build your house  
Then call me home.

Hold on  
The night is coming  
And the starling flew for days  
I'd stay home at night all the time  
I go anywhere, anywhere, anywhere  
Ask me and I'm there yeah  
Ask me and I'm there  
I care.

In the sea of love  
Where ev'ryone would love to drown  
But now it's gone  
They say it doesn't matter any more  
If you build your house  
Then please call me home.

Sara you're the poet in my heart  
Never change  
And don't you ever stop  
But now it's gone  
No it doesn't matter any more  
When you build your house  
I'll come by.

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GOOD NEWS FOR THOSE WHO BELIEVE!

# HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D--- J--- W--- N--- T--- I--- M--- L---"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

## We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!

## Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

**FINDS ENCHANTED LOVE.** Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p- u- l-"  
Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

**CHANTS UNITE HIS FAMILY.** After years of misery, Lester M's wife left him and took their infant son. Lester turned to the Chant on page 28: "I n- b- t- m- o- p- h- p-." In a few days his wife and son returned, and swore that they would live a different life!

**CHANTS LESSEN SICKNESS.** Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

**CHANTS BRING SUCCESS.** A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- w- c- p- a- c- s- a- p-." ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

**CHANTS FOR PAINS.** A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- i- m- m- a- b- c- w- t- p- p- o- f- g- h-." and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

**CHANTS FOR HIDDEN TREASURE.** An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

**CHANTS FOR OPERATIONS.** A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

**CHANTS FOR LUCK.** One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant. The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

## These True Histories Describe Only a Small Fraction of The Mystic Chants. In Addition, There Are Chants for:

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## WORKIN' MY WAY BACK TO YOU

(As recorded by The Spinners)

**SANDY LINZER  
DENNY RANDELL**

Workin' my way back to you babe  
With a burnin' love inside  
Yeah I'm workin' my way back to you  
babe  
And the happiness that died  
I let it get away  
Been payin' ev'ry day.

When you were so in love with me  
I played around like I was free  
Thought I could have my cake and  
eat it too  
But how I cried over losin' you  
See me down and out  
But I ain't about to go livin' my life  
without you  
For ev'ry day I made you cry  
I'll pay and girl till the day that I die.  
I'll keep workin' my way back to you  
babe

With a burnin' love inside  
Yeah I'm workin' my way back to you  
babe  
And the happiness that died  
I let it get away  
Been payin' ev'ry day.

I used to love to make you cry  
It made me feel like a man inside  
But if I'd been a man in reality  
You'd still be here baby lovin' me  
Now the nights are long and lonely  
And I ain't too proud babe  
I just miss you so  
And you're too proud  
You won't give in  
But when I think about all I could  
win.  
(Repeat chorus)

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## MOVE YOUR BOOGIE BODY

(As recorded by Bar-Kays)

**JAMES ALEXANDER  
LARRY DODSON  
ALLEN JONES  
MICHAEL BEARD  
FRANK THOMPSON  
WINSTON STEWART  
CHARLES ALLEN  
LLOYD SMITH  
HARVEY HENDERSON  
MARK BYNUM  
SHERMAN GUY**

Move your boogie body  
You'll feel all right  
Move your boogie body  
Let's dance all night  
Move your boogie body  
You'll feel all right  
Move your boogie body  
Let's dance all night.

You ain't got nothing to lose  
Well I betcha if you let yourself go  
You won't regret you got up  
You gonna be dancin'  
(Prancin' fancy dancin')  
You'll be the star of the show  
We're here to let you know  
If you want to boogie  
Get out on the dance floor  
Let's go, let's go.

Come on boogie until the morning  
light  
(Party)  
Let's dance away all our fears  
Gonna have a good time  
(Good time mighty fine good time)  
'Cause we are funk'n' in here  
Get off until you get enough  
This ain't no time to give up  
'Cause when your body's hot  
(Body's hot can't stop, can't stop)  
Just go ahead and strut your stuff  
We're here to let you know  
If you want to boogie  
Get out on the dance floor  
Let's go, let's go.

Stretch out and let your body move  
(Stretch out)  
You ain't got nothing but time  
Oughtta have a good time  
(Good time mighty fine good time)

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# How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes...

Dear Friend:

New power is about to leap into your life... an astonishing way to control the thoughts and actions of others without their knowing it... no matter how much they may not want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start... stop... change around.

## CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to..." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

## FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work... One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command..." Suddenly the boss apologized for being a scoundrel. "Please... I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money... and it's there! You want some affection... you'll be smothered! You want peace and quiet... the world stands still!

## NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks... Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left... she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell...

## ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say... your boss keeps quiet about... **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because: I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

## INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

**A STRANGER HANDS HIM \$500**—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all... things happen every day with "Automatic Mind-Command."

**RECEIVES NEEDED CASH QUICKLY!**—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers... never knew existed!

In all history, few indeed are the cases who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming... Now I say to you: Wish no more!

## HOW TO GET STARTED IN JUST 3 MINUTES!

**Minute #1**—Fill out the No-Risk Coupon and mail it to us.

**Minute #2**—When you receive a package in the mail from us, open it.

**Minute #3**—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

**IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME...** for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies... a rising tide of good fortune!

## MORE AMAZING CASE HISTORIES!

And it's all just minutes away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

## SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
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- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away... he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief... And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

## YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE... filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

*Scott Reed*

## MAIL NO RISK COUPON TODAY!

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## WONDERLAND

(As recorded by Commodores)

MILAN WILLIAMS

Hello honey  
This is your lucky day  
I've come to take you far, far away  
We'll use love as our guide to the  
stars  
And if I'm lucky I'll put a thrill in your  
heart.

Come into this wonderland of mine  
And I'll take control of your beautiful  
mind  
I can't tell ya just what to expect  
Whoa the joy you give  
Is the pleasure you get  
Won't you come into this land of love  
(love of mine)  
Won't you come into this love with  
me (land of love)  
Won't you come into this love of  
mine  
It's for you and for me.

Mister taxi driver would you give us  
a ride  
And take us down to old paradise  
drive

Hurry won't ya hurry  
'Cause I just can't wait  
Oh one minute lost might be one  
minute too late  
Sugar don't you be afraid no no  
Just take me by the hand and I'll  
show you the way.  
(Repeat chorus)

It's for you and for me  
Come take my love sugar  
Oh come take this love of mine  
Ooh yeah it's for you and for me.

Wonderland  
It's for you  
It's for me

That's how it's gonna be  
Wonderland  
It's for you can't you see  
That's how it ought-a be.

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## MONEY (That's What I Want)

(As recorded by The Flying Lizards)

BERRY GORDY  
JANIE BRADFORD

The best things in life are free  
You can give them to the birds and  
bees.

I want money  
That's all I want  
That's all I want  
That's all I want.

Money don't get ev'rything it's true  
What it don't get I can't use.

I want money  
That's what I want  
That's what I want  
That's what I want.

Your love gives me such a thrill  
But your love won't pay my bills.

I want money  
That's all I want  
That's all I want  
That's all I want.

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## DIG THE GOLD

(As recorded by Joyce Cobb)

L.C. LEWIS  
JOYCE R. COBB

I dig the gold but where does the  
gold go  
I dig the gold but where does the  
gold go  
Dig the gold and run  
I dig the gold but where does the  
gold go  
I dig the gold but where does the  
gold go  
Dig the gold and run.

My father digs gold in South Africa  
In the rain and the cold and he's old  
Dig the gold and run  
He plant the cotton make it grow  
Like hair ev'rywhere  
By the moon and the sun  
Dig the gold and run, run, run, run,  
run  
Dig the gold and run.

Tired and worn and torn and  
scorned  
Pains and chains and things and  
things  
Tired and worn and torn and  
scorned

Pains and chains and things  
All I do is play and run  
All I do is run the road  
And I play my song  
All I do is play and run  
All I do is run the road  
And sing my song  
All I do is run, run.

I dig the gold but where does the  
gold go  
I dig the gold but where does the  
gold go  
I dig the gold but where does the  
gold go  
I dig the gold but where does the  
gold go

Dig the gold and run  
Dig the gold and run  
Dig the gold and run, run, run, run  
Dig the gold and run.

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Fallin' Arches Publ.

## SHOUT AND SCREAM

(As recorded by Teddy  
Pendergrass)

K. GAMBLE  
L. HUFF

I like, I like to hear you shout  
I like, I like to hear you scream  
I like, I like to see you dance  
Come on shout, shout and scream  
Come on and get up off your chair  
Why don't you wave your hands in  
the air  
Come on, come on and follow me  
Come on shout, shout and scream.

Shout scream shout scream  
Come on shout  
Come on shout scream shout yeah.

Come on and git rid of your tension  
You might as well come on and  
surrender  
Why don't you go ahead and git on  
down  
Come on shout, shout and scream  
Why don't you shake, shake your  
booty  
And don't forget to rock your tooty  
Let yourself go and just be free  
Come on, shout, shout and scream.

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Music.



# ELECTRO-HARMONIX GOES TO RUSSIA

by Faye Levine

## Strange Eyes

At curtain rise, six musicians are standing in front of a luminescent tapestry of atomic spirals, symbols, and words rotating and flashing. The crowd that has gathered to hear them is packed arm-to-arm, scarcely able to move. Everyone is pouring sweat. The temperature seems to be over 100° F. All these neatly dressed people are excited to be here, and hearing the famous Americans. But something between suspicion and curiosity immobilizes their faces, and they stare at the stage with strange eyes. Caught at just one instant, in the permanence of a photograph, this audience appears to be stunned, or horrified, or sleepy, or sad, or perhaps thinking, "you've got to be kidding!"

Then Willie Magee, who once played guitar in Harlem's famed Apollo Theatre, motions the ELECTRO-HARMONIX WORK BAND to begin with a number by K.C. and the Sunshine Band, all at once 98 decibels of "Shake Your Booty" are echoing through Sokolniki Park and nearby Red Square and bringing the news to the better part of downtown Moscow.

Paul Staff in goggles, satin, and American flag motif shirt waits for his cue and then swings in acrobatically from the band pavilion's dome-like ceiling, narrowly missing the lead guitarist Larry DeMarco's eye (it bleeds; the show goes on). The president of the company, Mike Matthews, is putting down a heavy lead on electric piano through the all-time best-selling electronic music accessory, the "Small Stone," alongside the bass of Kenney Richardson. Charles (Cookie) Cook on drums completes the ensemble. And though the group has never played together before, and has not practiced even one song before their performing debut, by the end of this two-week Russia gig all band members will agree that this was the hottest, most energetic, most memorable music experience of their lives.

And now the Russians are beginning to smile! "You don't see a whole lot of smiling going on in Moscow," notes Willie. Though they are packed together so tight they barely have room to lift their elbows, somehow the Russian audience has started to clap, at Willie and Paul's urging, to Sly and the Family Stone's "I Want To Take You Higher." But, oh, no, what's this? Now Willie has



The ELECTRO-HARMONIX WORK BAND works out!



Kenney on bass and Larry on guitar transfix a Russian audience with a chain of Electro-Harmonix sound effects.



his teeth on the strings and he is *eating* his guitar, to the tune of B. B. King's "Stormy Monday." Shock and disbelief. Cries of "encore!"

When the set is finished the Russians mob the stage for autographs and conversation. Lovely young translators bring flowers. It looks like this amazing experiment is going to work. "I knew if the music was there, everything else would follow," says Mike.

And the response from the Russians grows and grows, by word of mouth, and by a general public radio invitation to the trade show in the park where the band is performing. Until, by the end of the week, the disciplined and respectful Soviet citizens are rocking so hard the concrete building where the E-H concerts have been going on is shaking. The younger members of the band have never experienced anything like it.

With the crowd comes fame. "The name of Electro-Harmonix is as well-known now in Russia as the name Coca Cola," declares a German trade show specialist headquartered in the same pavilion.

"Every show was like a Madison Square Garden concert," says Willie.

\*\*\*\*\*

## Getting There

How did the ELECTRO-HARMONIX WORK BAND come to be in Russia in the first place? Well, in most other companies the letter of invitation to no one in particular, and written in a language nobody in the company understood, would have been tossed into the wastebasket. But it is the policy of E-H to put

foreign mail, even anonymous, on the president's desk. Mike Matthews had this one translated, mulled it over for a while, and decided it might be a good idea. The U.S.S.R. Chamber of Commerce and Industry was opening its three-year-old Consumer Goods and Fashions Exhibition in Moscow to international participants for the first time, in anticipation of the 1980 Moscow Olympics.

Mike then delegated responsibility for administering the trip to Manny Zapata, who put in about twenty hours a day of phone calls talking to the various embassies, ministries, under-ministries, and intermediaries.

When the first wave of Electro-Harmonix scouts got to Russia and walked around the huge trade show in Moscow's Sokolniki Park, they found out that E-H was one of *only two* exhibitors there from the U.S. (The other one was Levi Strauss.) There was no other live music.

\*\*\*\*\*

## On the Town

Paul is in a beret and scarf, frowning like a garret artist out of 1890, walking through the wide and muralled streets of Moscow with Kenny and Larry, all three high-booted, all in flashy gear, all enjoying the Russians' reaction to their style. They see some people in blue jeans, but jeans are still a hard item to get, hot, like all things American, like Marlboros, and T-shirts, and records. Larry trades a pair of white pants for a Russian navy shirt. Kenney is offered \$1,000 for his \$200 Marantz cassette recorder. The group is shown a crude homemade flanger estimated to have a value of \$1,200. An \$800 drum set is priced at \$6,000. And a high-level film and TV engineer makes a discreet request for the absolutely unattainable Beatles' film "Help!"

There are no advertisements to be seen in the streets. Just these big murals, putting forth Soviet virtues. Paul poses for a photograph in front of one that shows a man and a woman with big arms, holding hand near open hand, in a gesture not of love but of equality. And then for another with — is it Karl Marx?

During the day our men admire the clean Moscow metro, with its big metal sculptures of different types of workers. More than once in the middle of the night they find cause to praise the communist medicine for the masses: Manny's stomachache is taken care of by a woman doctor in the hotel within minutes of his complaint. And Kenney is given a pill and told to drink

vodka and put vodka in his ear; it works.

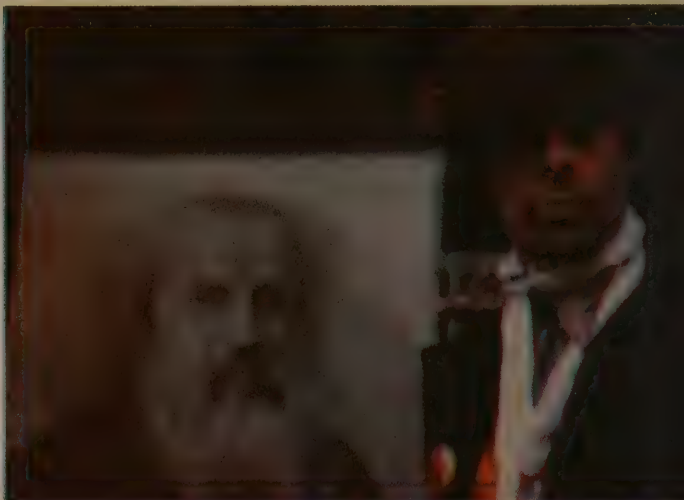
In the cool Russian evenings after their work at the trade show is done, the E-H musicians habituate the hotel restaurants where the musicians of Moscow can be heard.

The first thing they notice is how much Western music the Russians know. Audiences at the fair have asked about, and now the musicians in the hotel restaurants are playing the music of: the Beatles, the Stones, Charlie Parker, B. B. King, Miles Davis, George Benson, Stevie Wonder, Donna Summer, even the Village People. They *haven't* heard (Larry

hands," says Kenney diplomatically. "They played rock, but not dirty rock," says Paul.

The musicians mention that they don't tour. They are hired to work for the government in a particular restaurant, and that's it. The group is then known as the Berlin Restaurant group, or the Havana Restaurant group, etc.

So Bob goes out looking for some *real* Russian musicians, some romantics, existentialists, nihilists. He finds a group called Time Machine. Seven or eight members. Suffering and beautiful. Modestly, they deny their own existence. Later a



Paul with Karl Marx? No, it's Tsiolkovsky, famous Russian scientist, and inventor of the airplane.

and Paul discover) of Blondie or Steely Dan.

The next thing they notice is that the Russian hotel bands — the only live music in the city — read from printed sheets, and don't move as they play. The Russians are "good musicians technically," says Mike, "and on the classical level they're much more advanced than the U.S. But they're just getting their feelings together for rock." Willie finds this horrible: that even the musicians in Russia are so straight, that they don't groove on the music. "75% of music is feelings!" he exclaims warmly. "And they stand there and don't even pat their feet!"

One night in the Berlin Restaurant Kenney, egged on by Mike and the others, jams with a Russian band on "Saturday Night Fever." Kenney calls the musicians slightly hipper than the average Russian, with blue jeans and longish hair, and says the lead guitarist "had something devious about him, like the guitarist of Black Sabbath." They are accompanied by a girl singer. "They welcomed me with open

teenager from the Moscow diplomatic community will call them "the best and the most popular" of the underground rock groups.

Time Machine tells Bob about smoking English pipe tobacco that is so expensive it takes a year of saving for. In preference to the "cabbage" most Russians smoke. They ask him earnestly for the secret of which Western groups use which electronic effects. But either this secret is inviolable, or else Bob, the longhaired scientist, is simply unfamiliar with the groups of interest to this band — "they had names like Space and Intergalactica," he recalls vaguely.

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## The ELECTRO-HARMONIX WORK BAND Works Out!

Meanwhile, back at the trade show, the American music is burnin'. "The band was cookin'," says Willie. "We was cookin'. We hit the stage and we done 'em. We burned 'em. We burned. We burned



Mike in the window in front of an onion-domed church or Soviet government building.



'em up." He goes on: "Someone was going around the park saying in Russian, 'An American band is down at pavilion 5 and they playing some bad stuff!'"

In the eyes of many Russians, the most startling performer is Paul, dancing and singing quasi-harmonies and enjoying himself more than anyone. He is giving his name as "Duane Atlas." Paul's stage gear features roller skates with big yellow wheels, goggles, a black jumpsuit, an electric pink and black satin shirt, an Uncle Sam tie, and more of the like. Between songs he ducks backstage to change costume. "His hotel room looked like 'Jumpin' Jack Flash,'" remarks Kenney. "He had about seven pairs of boots."

Paul compares his act to Alice Cooper's. Cookie calls him a "million dollar showman." Kenney says, "He glided around on those roller skates like the Alien." Other bandmembers call him unorthodox, eccentric, exciting, electrifying. "We were a molecule, a piece of energy!" exclaims Paul. The highlight of the show, he says, was Wilson Pickett's "Midnight Hour," during which he flew in from the ceiling.

But everyone in the band is a star, and, to the great delight of the Russian audience, band-leader Willie gives everyone an introduction and a solo. Here's "I Want To Take You Higher" — first Cookie, with some funky drum licks; then Willie and Paul rousing the crowd with a *cappella* vocals; then "bad" bass from Kenney; then a syncopated electric piano riff by Mike; then Larry in with his searing lead guitar coming through four or more Electro-Harmonix effects.

Willie describes the ELECTRO-HARMONIX WORK BAND program as "heavy funk, with a touch of disco and r + b." He himself sings most of the vocals with great soul. And he plays a driving rhythm guitar that is all smoke and steam, a getting up energy thing guaranteed to make people move, in counterpoint to the rhythms of Mike on keyboard. Their songs include "Booty," "Higher," "Stormy Monday," "Midnight Hour," the Marathons' "Peanut Butter," Bill Withers' "Ain't No Sunshine When She's Gone," the Kinks' "It's Too Late," and an original number by Paul, "Thinkin' Of You." Willie purposely concentrates on a small number of songs, so the band, playing everything for the first time, can really get into a groove on each one.

On the "Peanut Butter" chorus, the band substitutes the Russian words, "Yalu bluvus" (I love you), and

watches about 99% of the Russian women dissolve into discreet abandon. Mike and Paul improvise lyrics about how they are feeling, about being drunk, about the ladies they miss back home. Between sets, Mike passes around an unusual little toy keyboard — a secret new E-H product being market-tested in the safety of the Russian field — and as many as 3/4 of the Russians easily pick out popular Western or classical tunes.

Larry takes a lot of guitar solos, easily generating excitement with the Muff Fuzz distortion box alone. He also makes use of a chain of E-H effects — Microsynthesizer to Clone Theory to Polyphase to Deluxe Memory Man with Chorus — for a superstrong five-dimensional intro to the powerful "I Want To Take You Higher." The musically sophisticated Russian audience can hear the Microsynthesizer coming on: they "ooh land aah" and point to the little box on the stage floor. When the mood strikes him, Larry switches to another circuit — Polyflanger to Soul Preacher compressor to the new Vocoder — for a circusy, crowd-pleasing, entirely different sound. Then he soars on the top-of-the-line Guitar Synthesizer, magnificent with its 41 switches in rainbow colors.

Kenney does his funky and hip modern bass licks using the Clone Theory and Bassballs (a special bass device containing two tuned envelope followers). But he is not playing his usual instrument, which is guitar. "Playing bass for me is like going through old doors," says Kenney. "Bass was the first instrument I ever played. But I haven't touched it in years. Bass to me is like satire. I don't take it seriously." Still, the experience is so enlightening for Kenney, who is a great bass player, that when he gets back to the States he fires the bass player in his home-group Midnight Flight.

The Digital Rhythm Matrix, or DRM-16, is frequently demonstrated. Drummer Cookie endorses its sixteen pre-set controllably rhythm schemes as right-on. "Whoever put that thing together has a good sense of rhythm!"

At one point between sets, a Russian soprano sax player steps out of the audience, ready and eager to try the Electro-Harmonix array of devices. But his electric plug has the wrong kind of connector, and he speaks no English. Hardly missing a beat, a Russian-American team soldiers his axe directly into the Deluxe Memory Man, and the Russian is soaring through the Polyphase and the two new E-H synthesizers. "He sounded like

Weather Report," recalls Kenney.

Another time, a Pole comes by with an Electric Mistress flanger he bought by mail-order from West Germany, requesting a minor repair.

Khalid Hafeez, a Pakistani teenager, tapes the complete Electro-Harmonix repertoire, which he intends to learn for his own group The Fakirs. He is impressed with the band's

## Rock and Freedom

One day some Russian girls act out in sign language, "Are you on drugs?" Everyone thinks this is very funny. "That's an old line we used to use in my group," Kenney laughs: "You must be on drugs."

"We symbolized freedom for them," says Larry. "They looked at us and thought



Packing up.



Russians immobilized by the beckon of freedom.

smoothness — "just like a record!" — and with guitarist Larry's playing, which reminds him of Santana's.

"Mike Matthews has the vitality of an eight-year-old," says Cookie. "Who else could put a band together in one day and have them draw these kinds of crowds? The ELECTRO-HARMONIX WORK BAND could be a top group if they stayed together! And Mike could make it as a musician anywhere," says Cookie.

about all the cool and wonderful things that we're able to do."

Larry sees the expressiveness of rock + roll as connected with individualism, and something that can't exist under communism. Onstage he wears a pair of handmade ostrich cowboy boots. But he notices that in Moscow there is no abject poverty, no bums, no one unemployed and drinking wine in the street.

Manny notices that in two



The ELECTRO-HARMONIX WORK BAND at the U.S. Ambassador's residence in Moscow, for an Independence Day party, July 4, 1979. From Left to Right:

**KENNEY RICHARDSON**, quality control and new products musician tester and international salesman, played bass in Moscow, though his usual instrument is guitar. He was tapped for the trip because Mike likes his fluid and refreshing playing style, and because he is also a great demonstrator. "The gamble paid off — he was essential on bass. And his cosmopolitan sophistication and cool beauty swept a lot of the hippest Russian chicks off their feet," according to Mike.

**MANNY ZAPATA** (standing), director of international marketing administration was responsible for the details of setting up and running of the show, as well as the logistics of the trip, all of which he handled with superhuman skill. Mike calls Manny "a brilliant action-oriented administrator."

**CHARLES (Cookie) Cook** of Ithaca, N.Y. on drums, was the only member of the WORK BAND not currently working at Electro-Harmonix in New York. A friend and musical partner from Mike's college days, Cookie was at that time playing for U.S. Presidents Kennedy and Johnson. Mike says he's seen hundreds of drummers, "and Cookie is one of my all time favorites. His secret is simplicity with the hands, and enormous power in intricate off-syncoated patterns, with his foot. He really makes you feel the band."

**MIKE MATTHEWS** (in white suit), president of the company, played dominant leads and rhythms on electric piano through the Small Stone. An entrepreneur, industrialist, and musician, Mike conceived of, produced, and directed the Russia trip, and put together the band as composed here. Through his foresight, based on success doing business with Hungary and at trade shows in East Germany, space was booked in Moscow before first word of Elton John's summer tour there broke; this event confirmed Mike's thoughts about the potential both to do business in Russia and to have some fun there too, turning people on with E-H sounds and lights.



**WILLIE MAGEE**, vice president of sales, "played driving rhythm guitar, sang heavy soul, and for a show-stopper picked his guitar with his teeth." In Russia Willie took charge of the band and gave the music a fabric. "Without him, there would have been the chaos of a jam session," says Mike. "But he insisted on a top quality professional show."

**BOB BEDNARZ** (standing) artist and engineer, was sent to Russia to install his newly-designed line of electronic art, one of Mike's favorite projects of the future.

**LARRY DE MARCO**, customer relations manager, played lead guitar using a great variety of Electro-Harmonix sound effects, from the simple and tiny Muff Fuzz to the new and complicated Microsynthesizer. He was selected for the trip over the many other excellent lead guitar players in the company because he is, in Mike's opinion, the best demonstrator and, "a virtuososo player whose lead riffs astonished Russia's leading artists. Just give him a couple of packs of cigarettes, and he'll play all day." Last year Larry worked the Leipzig trade show in East Germany all by himself, where he was mobbed.

**PAUL STAFF**, sales and special promo man, sang, danced, and performed many feats of showmanship for the Russian audience. He and Mike work especially well together on vocal and piano, with Paul making up 3/4 of their lyrics and Mike doing 3/4 of the melody and musical feel. "We can groove together anytime," says Mike, "and he'll always knock me out."

weeks in Moscow there are no fights, no police, no fire sirens. He enjoys being considered an American. Instead of, as in the U.S., a South American.

Mike's verdict on communism is that "it was the type of banding together that was needed in Russia, with its wretched Czarist conditions, to start things on a new basis. But now they need major aspects of our system, and that's the direction they're flowing towards."

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### Taking Care of Business

Manny took care of all the painstaking details involved in the setting up and running of the show, and with his great patience coped with the demands of the Russian bureaucracy. By a miracle, Manny got the booth opened on time. He spent a full day waiting on line for return plane tickets. In charge of transportation for the group, he had ample opportunity to meditate on the Moscow traffic. (His observations: that all the cars are the same shape. That taxis are light green, government cars black, and there are very few other kinds of car. In a whole day he saw only two Volkswagons, and no other non-Russian makes.)

But when the electric plug was pulled for the second time — that was the last straw. Manny stormed over to the man in charge of the pavilion and almost killed him (he says). In fact no one was even remotely hurt. The power went right back on. But even reminiscing about it, Manny's face gets red.

Another time, Mike nearly caused a riot. To understand how, just consider that the album "Hey Jude" would bring well over \$100 in Russia. So when Mike started handing out, free, the ELECTRO-HARMONIX WORK BAND album "State Of The Art Electronic Devices," the crowd went wild, berserk. They got red and excited; someone got hit in the mouth. Later bandmembers reflected that it would have been like passing out money in Times Square.

Soon enough the Intourist translator called the affair to an abrupt halt, with a decided military overtone in her voice. All remaining records would have to be shipped back to the United States.

So Mike switched to catalogs and advertising material, which toned the riot down a notch. The Russian audience eagerly grabbed up — and gave back to the band to be autographed — 20,000 articles reprinted from *Rolling Stone* and *Beat Instrumental* and by



the store Daddy's Junky Music, and 50,000 small E-H stickers. Seeing the stickers later all over Moscow on hotel walls and on the sides of briefcases, the band wondered to just what distant outpost of communism the little E-H logo would be transported in future times.

During the course of the show, Mike met and negotiated with the directors of several different Russian organizations, dealing with everything from high technology to music to import and export of consumer goods. Specialists from these organizations were already familiar with Electro-Harmonix products — in fact, they were surprised to learn that "Small Stone" was not an entire company in itself. Strong interest was expressed by the Russians in purchasing E-H devices for use in a lending library situation in their country.

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### Scientific Exchange

Bob the scientist did not feel there was much he could learn from his Russian counterparts. Unlike the U.S., the U.S.S.R. does not filter its space technology down into consumer products. "At the highest level the electronics is just as good as ours," Bob says, "but in a controlled society there's no impulse to build crazy things."

Instead of calculators in the stores, he saw a lot of Japanese abacuses. And the one keyboard synthesizer he saw was made with transistors. As for components, he found "a general level of poverty of things I take for granted. Things I have lying around on my desk, they would give anything for." The ICs shown him were 12 years old and crude with respect to noise and amplification. Still he was impressed with the Russian engineers' energy, and their will to work even against formidable odds.

He did learn something he didn't know from a beautiful female physicist: that neon lasers can cure skin problems.

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### Citadels

On the Fourth of July the ELECTRO-HARMONIX WORK BAND are guests in the home of the U.S. Ambassador to Russia for an Independence Day party. What a treat! Familiar food! The green taxi takes the band to the wrong place, but after a hike of a mile or two through the Moscow streets, "Mike leading with his head in the air, the rest of us following like sheep," recalls Paul, they arrive at the palatial diplomatic establishment, with its driveway full of Mercedes and a liveried doorman announcing distinguished guests, and they walk right in.

Two or three members of the

Electro-Harmonix contingent are wearing little red flashing lights around their necks. "What are those for?" asks someone in a three-piece suit. "To attract attention," answers Bob. In honor of the holiday Paul is sporting his Uncle Sam tie, and ceremoniously gives the most beautiful woman present an almond in a shell. The band is in their most formal attire, neat and handsome. Mike, in fact, looks so debonair in his upper-class Mafioso outfit of white suit, dark blue shirt, and dark blue tie, that the Russian honor guard snaps to attention and salutes him.

At the citadel of Americanism the WORK BAND hangs out, scarfs down pizza and turkey legs and guzzles fresh orange juice and stuffs additional turkey legs into a briefcase for the hours ahead. "It was so amazing to me," says Cookie. "My existence is trees, sunshine, a nice job in the country" (he lives in upstate New York and works as a radio sportscaster), "and all of a sudden here I am with Ambassador Toon having a Fourth of July brunch!"

Toward the end of their stay, the band makes pilgrimages in groups to Red Square and the Kremlin. Everyone is impressed.

"I really felt like I was in Russia," says Kenney. "The moon was playing its role. The clock struck. The guards came marching out. The Kremlin was on one side, this big de-

partment store on the other. There was this big echo, three guys sounded like twenty. They marched to Lenin's Tomb. When the clock struck its gong, they changed shirts like clockwork, and marched back and disappeared. The Kremlin flag of red silk was always blowing, even when there was no wind."

Mike goes with the boys to Lenin's Tomb, where he feels he is back in summer camp. The air is fresh and clean from the northern winds, and a lovely 65 degrees.

Willie is struck by the red brick and the beautiful, huge, gold stars of the capitol.

And the American superstars, in the end, stagger back to the Hotel Russiya — still high on the Kremlin, and American rock and blues, and the party with the Ambassador, and looking and feeling and sounding so great — and there in the gigantic hotel ballroom some kind of party has just finished up. There are still scraps of food on the tables, reflected in the chandeliers, and the echo of festivity in the heavy red velvet curtains. Mike goes up to the piano on the stage slowly, like a wrestler, to give it a work-out.

Paul recalls (Kenney is now falling asleep with his head on the tablecloth) Mike getting his blues on; then turning quiet and soft, letting out his soul. There in Moscow, after midnight on a summer night, the pounding, spiking music that only the president of Electro-Harmonix can make is pouring and rolling from the grand piano on the stage of the Hotel Russiya, for the benefit of the few couples, the few old people, the cluster of restaurant employees, who are still sitting around the mostly deserted Czarist Ball Room.

After a while Paul joins Mike, and both make up words to their 10,000 miles from home visions. And a fat waitress who speaks no English lumbars over to give Mike one of the workers' precious, hoarded bananas.

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### Home Again

And then, of course, eventually, it's time to come home. Instead of being John Lennon, you're just a guy on the F train again. Instead of listening dreamily to the strange whispering of Asians in fezzes around the corner from Red Square, it's the usual obscenities on 23rd Street. But still, these eight guys walk around for two weeks a foot off the floor, bumping into each other, unable to speak of it, really, to anybody. They are astronauts. They have been to the moon. □

## ROCK ACTION



### CAPTION

Bette Midler flew to Germany recently to make a guest tv appearance on the German 'Musikladen' tv show. Backstage before the taping, Bette chatted with other show guests including, from left Martha Davis, Bette, Wilson Pickett, and Lene Lovich.



## IGGY POP

(continued from page 36)

**HP:** What made you go from being self destructive to positive?

**Iggy:** Two people. A man named Murray Zucker at the Neuropsychiatric Institute in L.A., and David Bowie. Really pulled me through. Gave me a good example. Gave me a shot. I had an idea of what I thought I could do, it was a real long shot, they gave me the chance and I lived up to it. But it's easy for me to say things, I got by. A lot of guys didn't. 99 to 1 for junkies, they won't get off, and the one per cent usually get a wife who works for them and sit on their butts and drink for the rest of their lives. It's easy for me to talk about it but I'm lucky because I have a special skill. A special skill which happens to be timely, and I'm clever enough to keep it timely, so I'm lucky.

**HP:** Are you in touch with Bowie?

**Iggy:** Yes, I talked with him the day before yesterday.

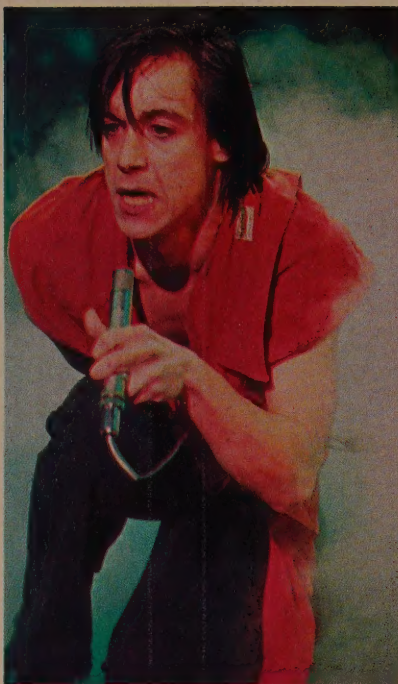
**HP:** What influence did he have on you?

**Iggy:** None other than friendship. Friendship is an underrated influence in these modern times. The good friends I've been lucky to have, have been everything to me. The bad friends I've been stupid enough to cultivate, have been my undoing. It's a much more important concept than what side you strap your guitar on. He's a decent fellow, that's enough. There's no musical influence.

**HP:** How do you write your songs, in the studio or before you record?

**Iggy:** Generally half and half. I get halfway done, I usually have a catchword or phrase or a bit of melody and usually the format of the song and then the finished lyric comes last, and by the time the lyric comes, I often take everything that was under it and put new music to it. So it gets like a snowball. I want to break the habit. I want to write beforehand like a classical writer. The two albums I did before where I wrote beforehand were *The Stooges* and *Fun-*

Barry Schulz/RETNA



**"I like to go to new places where I don't know what the deal is, what's motivating people, and find out, butt in. That's how I get my kicks."**

house — they've got the ring of work. So I'd like to get back to that but the trouble is, of course, is you have to plan your time, plan your energies. These last few albums I've been writing in the studio.

**HP:** About things you've been thinking about for some time?

**Iggy:** You know, it would be easy for me to take a subject and write about it. I'm very adept. These people who take a mining disaster or a woman in a wheelchair and roll it up into a song, it doesn't interest me.

My songs make no sense. They're very subjective and I want to keep them that way.

**HP:** You live with someone?

**Iggy:** Somebody cleans up after me and makes me food. I don't need anybody; except temporarily. Temporarily I need everybody. Who wants to put up with other people's minor annoyances? I'm never annoying.

**HP:** So, you don't want to make concessions to anyone?

**Iggy:** I don't.

**HP:** So, if they come to you, it's their choice, right?

**Iggy:** That's right. It works. A better life. But I'm a benevolent pig, I'll finance certain things, like helping someone stay in school. These are the great triumphs in life, being able to say you helped someone when they needed it. Sometimes, you help someone and it's not worth it. But then I always get those people. You have to get people who don't live up to the deal. Real criminal mentality.

Basically, I've given up all, probably the last little vestiges of what you call personal life, for what I do. I don't think anyone wants to see a person on stage.

**HP:** Do you feel like you've been let down a lot? Are you bitter?

**Iggy:** I don't have to be. I'm already better than I possibly could have been. That's the truth and that's the one thing that's interesting about me. I'm much better than I possibly could have been five years ago.

**HP:** How do you want to affect people?

**Iggy:** I want to engage them. As long as I engage them I'm always secure in the knowledge that record companies may come and go, artistic trends may come and go, electric guitars may fizzle out, atom bombs may drop, but there will be no end to me. I'll be great when I'm fifty.

These other jerks who work for — who owns them all now anyway this year, in this country? — I don't know — whoever owns all your liberal artists, nobody owns me. I want to engage the audience and carve out a place for myself to have a future, probably as a cabaret artist in another 20 years. That's what I'll probably be doing when I'm 52.

**HP:** I was going to ask you what you thought your future would be like, but you answered my question. You think you'll continue to expand, make albums, and end up being a cabaret artist?

**Iggy:** Yes, very simple. Nobody else is doing it. The difference is when you get one of my albums, you get an Iggy Pop album. Other people, you just get another album made by the record company with their name on it. When my album says Iggy Pop, you're getting Iggy Pop.

What I do, it's never been in style. I've never been current. I've never been "correct". I've never been thoughtful. I've never been so many things I'm supposed to be, but I've always been me. As Dali says, don't worry about being modern, you can't help it. You're current anyway. I think that's my value and while the others go dissipate themselves on various projects with whatever idiot can pull them to dinner, I'll carry on making my record albums. □

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## ROCK ACTION



### CAPTION

Bruce Springsteen has an ear as well as an eye for talent, and when Ellen Shipley appeared at Asbury Park's Fast Lane, Bruce knew all about it. In fact, the night before Ellen's first show, Bruce went up onstage to tell the crowd they'd 'better be back tomorrow to catch Ellen Shipley'. The next night, Bruce not only enjoyed her show, but also joined Ellen in an onstage rockout of "Twist & Shout."



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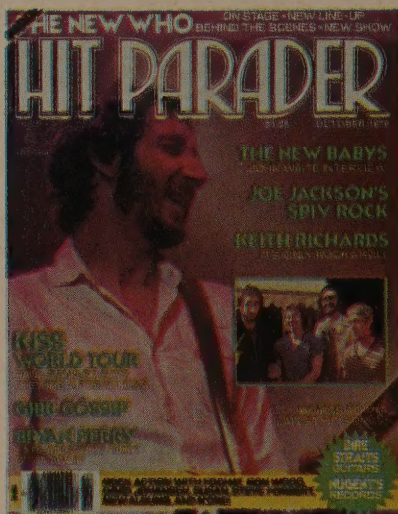


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| <input type="checkbox"/> June 79  | <input type="checkbox"/> Sept. 78 |